

# Sets in Order

25¢



MAY, 1954

VOL. VI NO. 5

The Magazine of SQUARE DANCING

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AND  
CHUCK JONES  
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# Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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## AS I SEE IT . . . by Bob Osgood

It used t' be—not too long ago—that anyone who charged money for callin' a square dance, anyone who wrote a book, made a record, or sewed a square dance shirt or skirt for the purposes of reselling it would be looked down on by others as kinda corruptin' the good, clean, healthy atmosphere of the whole square dance activity.

Then—over a period of time—folks began to realize that like in lots of other activities deserving long life, there were "tools of the trade" and certain specialties that were needed to make the hobby progress and be available to more and more people.

'Course, providin' she had the know-how and the time, 'most any woman could sit down and sew herself a right fine dress and her husband a shirt, but at the same time there were lots of folks who didn't have this talent and many more who just didn't have the time. I guess all of us were mighty relieved when individuals who were experts in this line opened up shops so we could take our pick of fancy materials and intelligent styles and dress up as nice as others for our hoedown festivities.

Then take a look at music. If you were a caller a few years back there were only a couple of decent records to call to (one was the old Victor "Blackberry Quadrille"—remember?) and if you were calling an evening of dancing you would most likely have to hire a band. That was just dandy if you had a large crowd and could afford the cost, but sometimes high expenses had a way of keeping folks away from square dances and that didn't help anyone. Then some of the best bands in the country began making records. Today a gathering of just four or five squares can meet expenses and the caller can call an evening to the finest music in the land with a wide choice of tunes, keys and tempos.

What followed is pretty much a familiar story. Folks who used to have trouble getting calls and patter now have lots of fine books and magazines from which to choose material. Callers have the very best of sound equipment.

No, sir—if the product is good and the motive is unselfish, square dancing and all of us who are square dancers will benefit. After all—no one can ever make us buy anything that we don't really want!

Happy Dancin'

*Bob Osgood*



# SUMMER INSTITUTES 1954

**H**AVE you ever been to a square dance summer camp? Have you ever spent a solid week working, dancing, living, learning, and sharing with one group of square dancers from all parts of the country?

Have you ever looked for the *one* vacation that would be different, that would be stimulating, yet restful in its changed environment, that would benefit you now and still live on in memory and good friendships for years to come?

Thousands of people just like you have grown closer to their hobby just because of a few days spent at one of the wonderful camps sponsored by square dance groups in various parts of the nation. Here's a partial list of institutes and camps for summer 1954. Write to any on which you wish additional information and then get ready for one of the finest experiences in your entire square dancing life.

## SQUARE DANCE SUMMER CAMPS

June 13-19—Dance Week at Gay El Rancho, Guest Ranch, Gaylord, Mich.

June 20-25 and June 27-July 2—United Squares Vacation Institute, Pine Point, Elkhart Lake, Wisc.

June 20-26—Lloyd Shaw School  
Colorado Springs, Colo.

June 28-July 3—Sets in Order First Asilomar Session, Monterey Peninsula, Calif.

June 28-July 4—Tela Wocket Dance Camp  
Roxbury, Vt.

July 4-18—7th Ann. Vacation Square Dance Camp, Lookout Mountain, Denver, Colo.

July 17-22—Summer Vacation School, U. S. Hotel Thayer, West Point, N. Y.

July 18—Summer Square Dance Camp  
(Brundage), West Point, N. Y.

July 26-31—Woodward Barn Country Square Dance Camp, Lake Metigoshe, N. Dakota.

July 26-31 and Aug. 2-7—7th Ann. Camp College of Pacific, Stockton, Calif.

July 28-31—5th Ann. Vacationland Institute  
Coos Bay, North Bend, Ore.

Aug. 1-6—Sets in Order Second Asilomar Session, Monterey Peninsula, Calif.

Aug. 1-7—Aqua Dance Fair Institute  
Seattle, Wash.

Aug. 1-8—American Squares Summer School, Lincoln Mem. Univ., Harrogate, Tenn.

Aug. 9-14—Lloyd Shaw School  
Colorado Springs, Colo.

Aug. 29-Sept. 6—American Squares Summer School, Camp Ihduhapi, Loretto, Minn.

Aug. 30-Sept. 6—4th Ann. New England Camp, Camp Beckett, Berkshires, Mass.

Sept. 19-25—Dance Week at Gay El Rancho, Guest Ranch, Gaylord, Mich.

Note: If your camp is not listed, let us know about it and we will place it in supplementary listings throughout the summer.



## BEFORE — and AFTER!

Bob Merkley of Phoenix, on seeing our April cover suggested the idea for the "lovable little rodent" at the right and Chuck Jones of Warner Brothers Cartoons graciously came up with the sketch. Need we say more?







## DALLAS HIGHLIGHTS

**DALLAS, TEX.,** April 8, 9, and 10.—Square dancers from 43 states and from Canada numbering in the thousands gathered to take part in the Third Annual National Convention of their hobby and received a typical warm Texas welcome.

From nine in the morning until 2:00 A.M. the following day for three days straight, the two great halls in the Dallas Fair Park were kept alive with clinics, workshops, round dances, square dances, contras, and after parties.

Dr. Shaw of Colorado Springs was guest of honor. Hundreds of callers from all over the United States and Canada, exhibition groups from many different areas, costumes of all types — all lent themselves to the color of the occasion.

A parade of the states was part of the climax on Saturday. Estimates of those actually registered at the convention ran somewhere between five and six thousand.

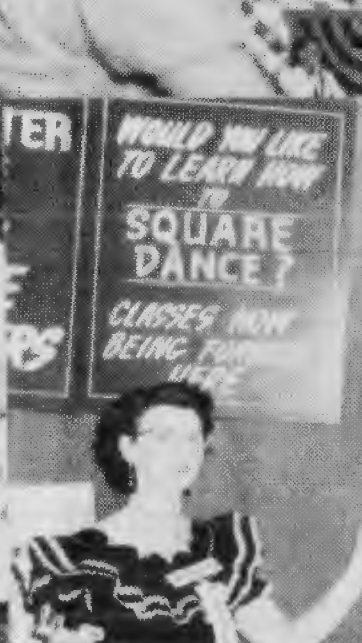
Lee Bedford, General Chairman of the mammoth project, in closing the festivities, said, "I wish that I could personally thank each one of the hundreds of committee chairmen, participants, callers, exhibition groups and all those who played a part in making this convention a reality."

With several bids for 1955, a final decision for next year's site will be made in thirty days. Groups wishing to submit bids for the 1955 convention should write Lee Bedford, Sr., Box 9536, Dallas, Tex. Bids close May 10, 1954.

*Photos by Earl Starkie*









# Plan for SUMMER SQUARE DANCES

*By Grace Smith, Omaha, Nebraska*

SUMMER square dances can be successful even in midwest climate. This has been the experience of the Omaha Square Dance Council and the Omaha Parks and Recreation Department who have just completed their second summer of dancing out-of-doors in the summer time.

The Square Dance Council joins forces with the Omaha Parks & Recreation Department each summer, and holds dances every Saturday night on a cement slab in one of the City Parks. These dances begin the last of May or first of June, and continue until the middle of September. A chairman couple for these dances is appointed by the Council President, and they in turn pick a committee of five or six couples to work with them. One couple from this Committee is assigned to be in charge of the dance each Saturday, working with the Host Club.

## **JOB ANALYSIS FOR SUMMER SQUARE DANCE COMMITTEE**

### **As Omaha Did It**

1. Jobs before the dance.
  - (a) Get 6 to 8 couples from your club to do the work at the dance.
  - (b) Hire musicians and caller.
  - (c) Assign 1 person to be at gate to have charge of collecting money.
  - (d) Publicize the dance.
2. Jobs at the dance.
  - (a) Arrive at the Park at least 45 minutes before dance starts.
  - (b) Bring in benches and piano.
  - (c) Set up tables and chairs at gate for ticket sellers.
  - (d) Assign one couple as host and hostess.
  - (e) Return piano, benches, etc., to proper places.
3. General.
  - (a) All working couples carrying their designated job-load admitted free.

Early in the spring, all the Clubs belonging to the Council are contacted and asked if they wish to be Host on one night at the Park. Those Clubs that indicate they will be willing to do so, meet and draw for their dates. If the date they draw is not satisfactory for their Club, they may trade with another Club. At this meeting, detailed instructions are given each Host Club, which outlines their job on the night they are Host, together with Publicity Sheets to be filled in and sent to the newspapers.

The Host Club engages the Caller and Musicians they want for their night. The expense for the same is paid by the Square Dance Council and the Parks & Recreation Department. A minimum charge is made for those attending these dances, and after all expenses are paid, any profit realized is divided equally between the two sponsoring organizations.

This summer we had an added attraction by having a drawing each dance for door prizes. One of our local Western clothing stores gave a gift certificate each Saturday, which entitled the man receiving it to any \$10.00 Western shirt in his store. To this, we added free passes for couples to one Saturday night dance, a skirt for the ladies, etcetera.

These dances have proven to be very valuable as far as building good will among the dancers and Clubs in our area, for here they dance with members of other Clubs and find that they too are friendly, likeable folks.

Each dance night found almost as many spectators at the dances as dancers themselves. For these people we provided forms to be filled out if they were interested in learning to dance. The names on these forms were then contacted and given a list of the Square and Round Dance Classes in the area. From the response we have received, we believe the summer dances will be responsible for developing some new square dancers.

A big part of the success of these dances was due to having good chairmen, such as Mr. and Mrs. Orval Hendrickson, who served as Chairmen last summer. With the exception of three Saturday nights when he was away on vacation, he never missed a night at the Park.



# HI LILI

(WALTZ QUADRILLE)

Originated by Roger and Jean Knapp of Corpus Christi, Texas.

**Position:** Four couples in a square.

**Record:** Hi Lili—Shaw Record #59—Fred Bergin at the organ.

**Footwork:** Gents start on L foot and ladies on R.

**Measures**

## PART A

**1-8 Allemande Left and the Ladies Star, Around a Little Too Far,**

Left hand swing with the corner in six walking steps. Ladies star R in center all the way around and past their partners to their left hand men, using a step-step-step, step hold (R-L-R-L hold R) repeated three times. Gents return to place and balance backward on L and fwd on R during these 6 meas.

**8-16 A Left Hand Swing and They Star Again, Around to Opposite Men;**

Ladies do a left hand swing with their left hand gent and star in the center again with same steps as before to end with their orig opp men in closed pos. Gents again bal during the star and step fwd to closed pos on meas 16.

**17-24 Balance and Waltz Promenade So Gay; Twirl Your Lady Away.**

Balance bkwd on gent's L and in five waltz meas progress  $\frac{1}{2}$  around the square to end with gent's back to center, then as she twirls under his L and her R out to arm's length, he balances L and R.

**25-32 Together and Away and You Twirl Her In; Together and Away and Twirl Out Again.**

Balance together, gent fwd on L, lady fwd on R, then away to arm's length; gent turns lady under his L and her R arm into the center as he moves to the outside using footwork of L-R-L-R-hold. Again balance together and away as he twirls her to outside under joined hands as before but ending in closed position his back to center.

**33-40 Balance and Waltz Promenade You Know, Hi Lili, Hi Lili, Hi Lo**

Gent balances in closed position bkwd on his L and then in seven waltz meas progresses  $\frac{1}{2}$  around the square ending at his home pos with orig opp lady. They swing open to face center during last meas, both facing center.

## PART B

**1-8 Allemande Left and the Gentlemen Star; Around But Not Too Far;**

Repeat left hand swing on corners in six steps. Gents star R with a L-R-L-R-hold L three times, around to the same corner girl. The ladies return to pos and balance back on R and fwd on L.

**9-16 A Left Hand Swing and Star Again; You Find Your Own and Then;**

Gents left hand swing same girl and star as before around to their original partners. The ladies move in to closed dance position as the gents come out of the star. This means balancing fwd on last meas with a longer step into closed pos.

**17-24 Balance and Waltz Promenade So Gay and Twirl Your Lady Away;**

Gents back to cntr bal bkwd on L and waltz 5 meas to end meas 22 with backs to cntr and twirl lady away as before while he bal left and bal right.

**25-40 Together and Away and You Twirl Her In, Together and Away and Twirl Out Again; You Balance and Waltz Promenade You Know; Hi Lili, Hi Lili, Hi Lo**

Repeat meas 25-40 of Part A, ending in opp pos.

Repeat entire sequence once more ending sixth waltz meas twirling ladies under L arm into the center on three chords of music and hold for just a second going into a deep curtsy and bow on last chime.





# THEMES FOR PARTY FUN

**F**OR life and sparkle at your dances, try using the "theme" idea. Sets in Order has presented several articles along this line, and you seem to like them, so we will continue to pass along suggestions that have come into our office.

When you have a particular holiday in mind, ideas for refreshments, decorations, favors, etc., all seem to suggest themselves. However, it takes real ingenuity at times to build parties when there is no seasonal theme.

Some clubs need little excuse at all for a particular type of celebration. In one instance, a club had saved for, and purchased, a new coffee maker, so their next dance was a "coffee pot party." In the middle of the football season they had a "football party," and one night several of the members appeared on a television show, so it was only natural that the next time they met, they had a television party.

Here are just a few examples of square dancers' ingenuity in providing themes for such parties:

**ANNIVERSARY PARTY . . .** The couple had been married 25 years and so the theme of the evening was "silver wedding." A short skit at half time portrayed the couple's life, to the general enjoyment of all. Many clubs make an annual ritual of celebrating their own anniversary. One club, which is 14 years old, made a particular drive to get as many of the original members as possible as guests of honor for the evening. Callers who at one time or another had called during the club's existence, were invited to take part and all the round dances and and squares used during the evening were those taken from one of the original programs used during the first year of the club's activity.

**BOX LUNCH SOCIAL:** Lyle Leatherman of Menasha, Wisconsin, says "several times, for variety in our programs, we have combined general barn dance decorations and a box social with our square dance. The members have loved the informality of a simple box lunch after the dance, and it has helped the treasury build up for special events. Last year we had a real local auctioneer come in to auction the boxes, and the event was a big hit."

Another square dance club has a box lunch social as an annual event. Following the old tradition, each lady makes the fanciest box lunch she can, with her name inside the box, and at refreshment time, all the boxes are piled neatly on a table for decoration. The men are promenaded single file and each handed a box as he goes by the table. It's the man's job at this point to find the lady who made his lunch.

**GOING AWAY PARTY:** In this particular instance, a club said good-bye to one of its male members who was going into the armed forces. The program for the evening was filled with military terms, intermissions between dances were furloughs, refreshments were chow, and as one member of the planning committee put it, "By the time we got through with him, he was glad to go into the army."

**HARD TIMES PARTY:** Vic and Jerry Howard of Silverton, Oregon, tell of the hard times party the Hi-di-ho Square Dance Club gave. "Because it was a hard times party, we took art paper and tore out the invitations the size of post cards and stamped them, and sent them through the mail." A prize was given to the couple best dressed to fit the theme.

**HOBO DANCE:** The Pepper Uppers of Kalispell, Montana, tell about a hard times dance that will bring out all kinds of odd costumes



and queer character impersonations. Prizes may be offered for several of the best costumes, with judging to be done by either ballot among the groups or by appointed judges. Pick first, second, third or more places, and use some prize that would be appreciated by a hobo. A good master of ceremonies at the mike can help liven up the party throughout the evening. If you have a good hobo clown in the group, let him be the goat for the emcee to pick on during the evening. A little hobo skit or songs might be prepared for some section of the evening—might even use group singing on some of the songs. If you have the room, you'll have more fun when another club or two is invited to participate.

One club introduced a novel feature at lunchtime when the group lined up and received a tin can of stew. They had collected clean tin cans where the tops had been cut out smoothly, and these were the dishes.

**KID PARTY:** Here's a good theme for people who like costume parties. Dressing up to look like youngsters of five and six year olds is not too expensive a proposition, all-day suckers for refreshments, party hats and favors at refreshment time and a few kids' games such as farmer in the dell, drop the handkerchief, musical chairs, London Bridge, lead to a silly but interesting evening.

**NAUTICAL PARTY:** The theme lends itself to a number of calls that can be adapted to nautical or sailing terms. Decorations include international signal flags borrowed from the Coast Guard or Sea Scout headquarters.

**NEW MODEL PARTY:** This one boils down to being a shower for a coming baby of one of the members, callers, or officers of the club.

**COWBOY PARTY:** Folks came dressed accordin', and six-guns and spurs appeared, even on some of the gals. Two of the girls wore Indian wigs with their squaw dresses and were inspired to set up impromptu "shop" outside the hall as dancers were arriving. From their baskets they tried to pawn off a horrible collection of "hand-made purses" (beat-up change purses); "Indian jewelry" (girdle garters); and such. The hall was decorated with rustic fence sections hung with old saddles, boots, and blankets. Jonesy, the caller, looked like a real workin' cowhand. Running gag during the evening was the presentation of four acts between the tips, depicting the history of the Old West. Each time, the protagonist was in-

terrupted by a pretty girl who came out to distract his attention, and they went into a Varsouvienne. Cue-line, "He Shore Loved to Dance." These skits were brief and consumed only the amount of time there would have been between tips, anyway. A chuck wagon supper of wieners and beans was served, with ice cream on sticks for dessert. Table decorations were plastic stage coaches and prairie schooners, bought in the dime store and assembled. These were set against artfully arranged bandanas and spikey cactus leaves, for a most interesting effect. After supper, Jonesy entertained with his guitar and cowboy songs.

(Double Elbow Club)

**ORIENTAL PARTY . . .** A sketch of an Oriental fan on the invitations forecast the theme here, and as the ladies arrived at the dance they were presented with folding fans. The table was beautifully decorated with Oriental floral arrangements and Oriental figures. The fragrance of exotic incense filled the air, as a final touch. Pursuing the same theme, Chinese fortune cookies and almond cookies could be served with hot or iced tea for light refreshments. For a more ambitious repast, chop suey, of course.

(Forward 8 Club)

**UNITED STATES PARTY . . .** The invitations carried a sketch of California with a star marking the location of the club and how all roads led to that area. Name tags were in the form of the states from which each individual had originally come. Later a "reunion" of the states was held and it was surprising the mutual "home towns" that were discovered. Sets were formed and the odd mated and numbered squares tried their skill in dancing them. Calls included Alabama Bound; Kansas City, My Home Town; California, Here I Come; Tennessee Polka Square, etc. The table carried the state theme with U.S. Maps as a table cover. Travel brochures and other small maps decorated the table with floral arrangements, and miniature cars, trains, boats, airplanes, etc., completed the picture. Refreshments for a United States Party could include desserts from various areas, with the club ladies dividing up the job of making them. For instance from New England, Indian pudding or Apple Betty. From Floride, lime pie. From "the South," pecan pie. Representing the Midwest, sour cherry pie, etc., etc. This would offer a buffet of varied choices.

(Forward 8 Club)



# YOUNG MAN OF THE MOUNTAIN

THE ruddy-faced gentleman smiled a wry smile and pointed to his white thatch, "When there's snow on the roof, there's fire in the furnace, you know." This was Lee Waddell, of Big Bear Lake in the mountains of California, who, with his pep, ginger and 20-gallon hat, has done a whale of a job with the square dance activity up the mountain. There's plenty of fire in the furnace, too, as Lee exemplifies every day of his life.

Lee hails from Lonoke, Arkansas, where he was one of a family of ten children, only one of whom, a brother, Dr. James Waddell of Chicago, is still living besides himself. He was raised on a farm and his first dancing experience came when he square danced to the rhythmic calls of the negro farm hands, from whom he learned traditional calls.

After high school, Lee embarked on a varied and fascinating series of adventures. In 1907 he was playing baseball in Oklahoma and was on hand when that state was admitted to the Union. With a fellow baseball player he next went on the stage in a comedy act. His first trip to California came in 1907 when a financial panic was rampant. Bread lines and government scrip became familiar sights. He did some movie work for the old Edison Company in Santa Monica, then returned to vaudeville until 1914, when his voice deserted him.

Turning to his father's profession, that of a photographic chemist, he became associated with W. E. Steineck, considered the world's greatest geologist. With him, Lee, as a consultant in metallurgy, traveled the world over for many years.

In 1925 a combination of factors, prominent among them his work with various metals, deprived Lee of his sight and left him with only a slight degree of vision. This by no means fazed him as he continued his consultant work. More problems seemed to pile up when Steineck passed away in 1948 and their laboratory, with its valuable records, was ravaged by fire.

Lee had acquired some mining claims in Holcomb Valley, near Big Bear, back in 1914,

Lee Waddell in full calling regalia, including that 20-gallon hat. The outfit was presented to him by his dancers. The Sets in Order sign is one he made and lights up resplendently.



and in June 1950, he went up to do some assessment work on the claims. This resulted in his remaining in Big Bear, where he has become the focal point and guiding beacon for the square dance population. Lee had called his first dance on July 4, 1900, on a family-owned packet boat en route down the Mississippi to New Orleans. In addition to calling, Lee is also a proficient dancer and has danced in every state of the Union, in Alaska, Canada, Mexico, South America, and many other foreign lands.

He filled a real need in 1951 when he started calling for Potluck Promenaders. The Potluckers meet to eat and dance at the American Legion Hall every Thursday evening. On the occasion of Lee's 65th birthday, last November 27, the Potluckers surprised him with a whoop-te-doo which started out to be his party for the folks but was soon lifted right out of his hands to promote him to the guest of honor spot. The Sunnyside group of folk dancers traveled 600 miles from Vallejo, California, to add their part to the program. A fund of \$200.00 was collected among his cherished dancing friends and presented to Lee, who says, "They really knocked me for a loop as I was not expecting anything except a few cakes the gals would bring in and just a nice dancing party. I was speechless, for I could not even say a word!"

Lee was not the only one in the hall who was speechless as it was a most touching moment, epitomizing the deep affection and esteem in which his dancing friends hold Lee Waddell.

*(Acknowledgment is made to the Big Bear Limelight for much of the information contained in this article. Ed.)*



# *Sets in Order* Presents

## THE FACULTY FOR AUGUST ASILOMAR



ED GILMORE



FRANK HAMILTON



ARNIE KRONENBERGER



SAM HINTON



BOB OSGOOD

Once again Sets in Order is proud to present its faculty for the second of two summer institutes to be held on the Monterey Peninsula in California. Dates of the second session, 1954, are August 1 to August 6.

**ED GILMORE**—That travelin' man is not only making more friends for his smooth and rhythmic calling by his wide travels each year, but he is imparting some measure of his own deep-lying philosophy as it pertains to square dancing. This is Ed's third year at Asilomar and he will offer assistance for dancers and callers alike.

**FRANK HAMILTON**—A real precisionist who can yet make his round dance session with his wife, Carolyn, a heap of fun while learning, Frank brings a thorough knowledge of teaching technique and of his subject, to his sessions. Frank maintains a voluminous correspondence with leading round dance teachers across the nation, keeping his finger constantly on the pulse of the round dance trends.

**ARNIE KRONENBERGER**—Arnie has earned an enviable and ever-widening reputation as one of the most exciting callers in the business. His way with a patter beat as well as with a singing call is unique and toe-tickling. He has also had much teaching experience and his contribution to the faculty is a valuable one.

**SAM HINTON**—The thing you remember about Sam is, first, his warm smile and his air of encompassing an entire roomful of people in a close-knit friendly circle. Then you realize that his knowledge of folk singing is vast and detailed, as he sings the comic songs, the sad songs, the brash songs, that reflect the life and spirit of a people. Sam and his wife, Leslie, will be featured each evening in the fireside song-fests.

**BOB OSGOOD**—Institute Director, Editor of Sets in Order, Caller, Teacher, Conductor of Clinics across country, Recording Artist, etc., are some of the labels which could be attached to Bob Osgood. All of them have helped to give Bob the well-rounded background necessary to be the guiding spirit of such a project as Asilomar.

**JAY OREM**—Bob's sidekick on Sets in Order, and Business Manager of this publication, Jay Orem will act in the same capacity at Asilomar. He is the one who has to see that things and people are where they should be, when they should be, etc. Experience at all of the Asilomar camps to date has given Jay an excellent knowledge of how to keep the "backstage" wheels revolving most smoothly.

With these folks at the helm you are assured of a real square dancing vacation during a jam-packed week at Asilomar. For further information, send for the free illustrated brochure and application, to Sets in Order Summer Institutes, 462 N. Robertson Blvd., Los Angeles 48.

Second Session—August 1 to August 6.

First Session—June 28 to July 3.



JAY OREM





INGLEWOOD, CALIFORNIA, FOLLOWS A PLAN FOR A SUCCESSFUL

## BEGINNERS' COMMUNITY SQUARE DANCE PROGRAM

**B**ACK in 1952, an attack of doldrums had struck the square dance activity in Inglewood, California. Some folks had dropped out and there didn't seem to be very many new people coming in. This was an untenable situation to Earl Heal, a young chap of considerable enthusiasm and energy who was also Director of the Inglewood District for Associated Square Dancers. He decided to do something about it, and went to the powers of the parent association. He says, "I felt that with the concerted effort of all the clubs, we could really accomplish something worthwhile." Permission and support were promised, and Earl proceeded with his idea of sponsoring beginners' classes which would ultimately feed needed new blood to existing clubs.

These classes were so successful that when Heal was followed in office by Frank Fittin, whose enthusiasm and energy matched his, and who had had experience in promoting community beginners' classes, the idea was carried along. In January of this year, Fittin, under sponsorship of Associated Square Dancers, opened another group and was pleasantly startled to have 44 squares appear. Back of the 44 squares was a pre-planning schedule we and the association would like to share with you.

### **The First Step**

First of all, support was obtained from the Board of the Association, whose president, Hal Findlay, says, "Our association motto is to foster square dancing and this was one way to do it. We must try to preserve that for which we are associated."

A committee of four from the Board plus one caller was appointed. This group met with Fittin to decide upon procedures. They okay-ed

the initial expenditure for printing brochures to advertise the classes and this was the largest expense of the whole venture. They okay-ed the hall, the Mayflower Ballroom, which Fittin had found; decided upon a time to start; decided also to pay the callers who had uncomplainingly given their services the first time. The fee was not large but it was the minimum average paid in the area.

The committee decided also that instead of a flat charge for the course, they would collect at the door each Wednesday night when the classes met. \$1.25 per couple, it was felt, would adequately meet their expenses.

About three weeks before the classes were scheduled to start, a meeting was called of all the delegates from the clubs making up the Inglewood district of the association. The idea was outlined and delegates asked to publicize it within their clubs, to ask people to scout their friends for applicants.

The District Deputies, or assistants to Director Fittin, were Glen Mohler, Harvey Binder, Fred Hawthorne, Charles Blackman, and Bob Cardiff. These men did an invaluable job in trying to reach as many prospective dancers as possible. The first step was distributing the announcement brochures among the club delegates. Then they went searching for other publicity possibilities.

### **Publicity Media**

Many of the neighborhood markets in the area have bulletin boards, upon which, at no charge, a customer may advertise a lawn mower for sale, baby sitting services, etc. Brochures were posted on these bulletin boards in every market. Dancers and deputies were then dispatched to cleaners and laundries and beauty shops to place stacks of brochures to be given



out. They didn't do this cold by going into just any cleaner or laundry but went to their *own*, where they were known. Without exception, the business people co-operated in handing out the printed information. One man even stuffed brochures into every bundle of cleaning or laundry that left his shop. A real estate salesman who was a square dancer kept a supply of brochures in his office and handed one to everybody who came in shopping for a house!

JOIN YOUR NEIGHBORS . . . JOIN YOUR FRIENDS

## LEARN TO SQUARE DANCE

AT THE BIG FRIENDLY

### COMPLETE COURSE IN SQUARE DANCING

Starting Wednesday, January 20th, at the  
Beautiful Mayflower Auditorium in Inglewood

**15 WEEKLY LESSONS**

- including Instruction, Practice and Actual Dancing
- carefully scheduled to start You
- Right from the Beginning and Take You Along
- in Easy Stages through All Phases of Modern Square Dancing.
- Instruction by LEADING CALLERS of the Area.
- Demonstration Patterns by Sponsoring Dancers.

the MAYFLOWER AUDITORIUM is located on HINDRY just North of MANCHESTER

**NOT A Commercial Enterprise**

- A Community Activity
- Entirely Sponsored by the thousands of Square Dancers in this Area through their
- Non-Profit Association of More than 100
- Square Dance Clubs — the
- ASSOCIATED SQUARE DANCERS, INC.

ONLY  
**\$1.25**  
PER COUPLE  
PER EVENING

**3 WAYS TO REGISTER!**

- 1 — By writing NOW to Associated Square Dancers, Inc. c/o FRANK FITTIN, 7401 W. 88th Place, Los Angeles and including name of you and your partner, address and phone number
- 2 — By giving your registration information to any sponsoring dancer who may contact you
- 3 — By registering on the opening night, Wednesday, January 20, at 7:30 P. M. at the MAYFLOWER AUDITORIUM

The committee of deputies got a list of local organizations from the Chamber of Commerce and wrote the 30-30 Club, the Kiwanis, the Elks, the Garden Clubs, etc., telling them of their project and asking co-operation with announcements. PTA meetings, Brownie groups, Girl Scouts, were all covered by the enterprising deputies.

Another publicity medium not to be overlooked is the local "give-away" or advertising newspaper. These sheets are often hungry for just such news of community activities as a square dance program. Fittin says, "Make your story brief but colorful, describing gay square dance clothes and citing the fun angle, and nine times out of ten the paper will print your story word for word. We submitted pictures of

some of our callers and the local folks interested in the classes, and they were printed. Mention as many local names as possible."

A contest was also employed to bring people into the classes. Club delegates were asked to tell their clubs about this contest, wherein prizes would be given for the greatest number of new people brought in. The most help in this direction came from those who were themselves new in square dancing, with that fresh and bubbling enthusiasm of the neophyte. John and Mavis Bonas were the winners of the contest, with 18 couples to their credit. She was given a square dance dress and he a shirt which were supplied by square dance shops in the area.

### Financing

Financially, the project has been self-supporting beyond the initial printing expense. Out of the \$1.25-per-couple fee came the payments for caller, hall, name-tags, registration cards, and 2-cent post-cards for announcements. The revenue was also augmented by the sale of lemonade at 10c per cup. This drink, made from concentrates, is a real money-maker and requires considerably less handling than bottled drinks.

During the first several classes, experienced dancers who had induced their friends to attend, came, too, and helped the good work along. Also, it was found to be a good plan to have a host at the door. Says Fittin, "Some of the folks were a little bashful about coming in. They weren't sure what it was all about, would come to the door, look in and sort of back away to consult among themselves. We have a wonderful host in Glen Mohler, a deputy, who would welcome the newcomers, tell them it didn't matter a bit that they'd never square danced before, and explain to them a little about what to expect."

*(Continued on next page)*

The first night of the classes and Vera Baerg is at the mike putting the beginners through their paces. →

SETS in ORDER, MAY, '54





## BEGINNER'S CLASS - Continued

### Registration

On the first night, the beginners, once they'd braved coming through the door, paid their fee to the cashier and then went to one of a battery of registrars seated at six or eight card tables spaced so that there would be no bunching up. There they signed the registration cards with name, address, telephone number, and indicated where they had heard of the classes. This latter item showed the committee which of their publicity media was the most successful. In this case, it was the local newspaper stories.

After registration, the beginners were given name tags. Fittin found that it was important to have *enough* people "directing traffic" to keep the registration lines moving so that part of the procedure could be expedited.

Each registrant is sent a 2-cent post-card each week, announcing the caller for the following Wednesday and any special events for that night. If he misses three dances in a row, he is automatically dropped from the mailing list. This does not mean he cannot come in and pick up again later, but he knows he'll have to work harder to keep up with the crowd.

### Callers

Regarding the callers, it was found that there were many advantages in having a different caller-instructor each time. By having different callers from a group of approximately 12, the dancers are constantly and painlessly becoming accustomed to different styles of calling. Then, when they are ready to leave the class, they will probably be moved to look up dances called by someone they have particularly enjoyed. The class goes a mini-

mum of 15 weeks, longer if it is felt necessary so some of the callers appear twice.

The Easy Key method of teaching, devised by Clarke Kugler, is used. A master copy of what the class has learned is kept and is sent to the caller for the next week. Mixers were included in the very first class, "Hula Blues" being one much enjoyed. Rounds were not included in the program until about the fourth class, when the group was pretty well set with its grand right and lefts.

### Sound

The Mayflower Ballroom, beautiful and commodious though it is, has always presented acoustical problems for square dancing, mostly because of the lattice work which predominates in its decoration. Chet Torow, who was given the problem to lick for the beginner classes, is himself interested in electronics. He brings his own sound system which is quite elaborate, and sets it up each Wednesday. He uses seven speakers, some hanging from the lattice work, some even in the decorative palm trees, and the result has been good. Callers bring their own microphones.

### Refreshments

The sponsoring group furnishes cake and donuts, served by the committee of deputies, without charge. They have found it well to keep the refreshments simple. The folks are there to learn to square dance and fancy food isn't necessary. The sociability of the coffee-and-donut break is, however, good to cultivate.

Occasionally demonstrations and exhibitions are presented. The demonstrations are more advanced dancers doing more advanced dances. Once Joy Cramlet brought her Tiny Twirlers, a group of youngsters, to do an exhibition, and Homer Garrett's Y-Knot Twirlers have also put on their show.

Fittin sums up the whole affair by saying, "This activity is a personal gratification to our committee, but more than that it is contributing to the recreation needs of a community plus continuing to provide life blood for square dancing.

"Be sure, if you plan such a project, large or small, as beginner classes, that you (1) have *enough* helpers and (2) that you do plenty of planning beforehand, including advertising. Square dancing must be *sold* to those people who still associate it with barn-stompings and jugs over the shoulder. Prepare well, have adequate help—and *advertise!*"

Almost time for the coffee and donuts. Frank Fittin, the association director responsible for the beginner classes, is in left center. The Bonases, who brought 18 couples in, are to the right, and next to them, Harvey Binder, one of the hard-working district deputies.







**BOB PAGE**

**T**HIS month we want you to meet an extremely likeable chap who has done an excellent job in the East Bay region of the San Francisco area, Bob Page by name. He is a conscientious worker with an abundant sense of fun and his calling is that syncopated kind that inevitably sets toes to tapping.

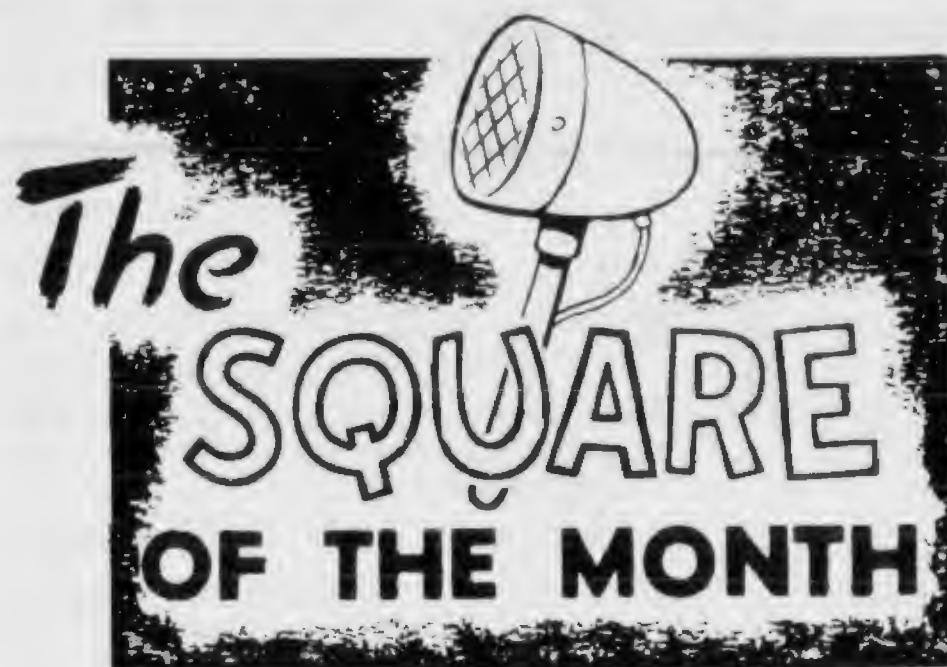
Bob started square dancing in 1948 with a group now known as the Harmony Hoe-downers and was their first president. He blames two people for the "no home life" he now leads; Sandy Tepfer for teaching him how to call—and Lee Helsel for encouraging him to go on with it. This was in 1949.

Not long afterward Bob started calling for the Country Cousins and has spent his Tuesday nights with that group for four years. He's also called for the Shindiggers since 1951.

Bob has a firm conviction that beginner classes are the life-blood of square dancing and gives as much time as possible to them, keeping such classes going one after another.

He helped to organize the Northern California Square Dancers' Assn., and is Past Chairman of the Callers' Workshop of Northern California. His current big job is as Program Chairman for the forthcoming Golden State Roundup in Oakland on Memorial Day weekend.

Helpmeet and inspiration for Bob is his taw, the lovely Nita, who works closely with him. Together they make a delightful and hard-working team.



## **"THE ANCHOR MAN"**

By Dan and Madeline Allen  
As Called by Bob Page

**Record:** SIO 2054, Chinese Breakdown.

**First and third bow and swing**

**Go up to the middle and back again**

**Forward again with a right and left thru**

**Turn right around and cross trail thru**

**Around just one to a four in line**

Head couple stand between sides—each gent having original corner as his partner.

**Forward eight and back with you**

**Forward again and pass right thru**

**Join hands again and left gent arch**

**The right lady pull the whole line thru**

**And form those lines of four**

In lines of four with backs to center, hands joined. The gent at the left end of the line forms an arch with his right hand, and he holds his position while the lady at the right end of the line leads the line under the arch to form a new line at right angles to the last line, facing center of square.

**Forward eight and back with you**

**Right hand couples do a right and left thru**

Right hand couple in each line of four do a right and left thru diagonally across keeping same lines of four.

**Forward eight and eight fall back**

**Right and left thru across the track**

**Turn right around and pass thru**

**Join hands again and the left gent arch**

**The right lady pull the whole line thru**

**And promenade in single file**

**Lady in the lead go Indian Style**

**Ladies roll in to a right hand star**

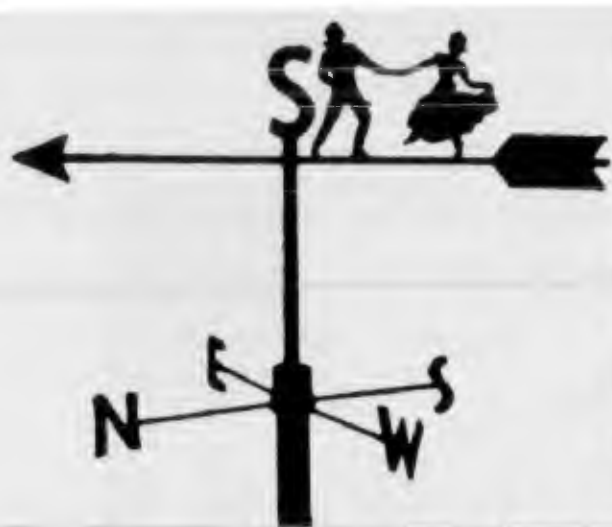
**Meet that same girl left allemande**

**A full turn around for a right and left grand**

Ending figure with original partner.

Note: Here is a brief description of the term "cross trail thru": With 2 couples facing each other, figure starts the same as a right and left thru. Each person gives a right hand to the opposite — walk thru that couple — do not turn around. Taking partner's left hand in his left, the man passes her in front of him and to the left while he goes to the right.





# ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Illinois

Carl Larson, in Melrose Park, is having a ball working with various children's square dance groups. He has two groups each on Monday and Tuesday nights, one of the 7 to 10 year groups doing a wonderful job on exhibitions. Every other Thursday Carl calls for a group of grade school boys and girls in Hillsdale, and every Friday he has his own group at Irving School, Maywood. Besides this, he calls for a group of teen-agers at the Methodist Church in Elmwood Park, and has worked with a number of Girl Scout Troops, special children's parties, etc. He finds it a highly rewarding job. Carl asks, "Don't you feel that America would be a still greater place to live if everyone were a square dancer? And what better way to get more square dancers than to start . . . with the young people?"

The Illinois Federation of Square Dance Clubs will hold its 3rd Annual All Illinois Festival on May 1 at East Junior High Gym, Kankakee. Square and Round dancing in the P.M., and the evening session will begin at 8 P.M. During the evening there will be several exhibition numbers. There is room for more than 100 sets on the floor and 2500 spectators.

The Dudes and Dames Club of Chicago had its 2nd Annual Jamboree at Foster Park Fieldhouse on April 24. Guest callers from the South Side of Chicago were at the mike, and the Saddle Drifters furnished music. Charles Putzler is caller for the club.

Chicago has organized a Round Dance Club with an enthusiastic membership. Purpose of the club is to stimulate and maintain interest in American Rounds. Regular meetings are held the first Sundays of the month, 4:00 P.M. until 10:00 P.M., with a break for refreshments. Officers are Roy Groth, Charlie Weiler, Dot Richards, Dorothy Neitzke, Louise Woodward, and on the Board, "Jo" Keller, Gerry Twinn, and Roy Groth.

## South Carolina

Square dancing in the Carolinas and Georgia has been traditionally "Smoky Mountain" until recently but during the last three or four years, there has developed a growing Western group in Atlanta, with Paul Pate and Jimmy Strickland as outstanding callers. Ben Willingham calls for a club in Augusta.

Aiken, S. C., has three clubs; the Wagon Wheel, Aiken Squares, and Teen Squares, the latter a church group. Bob Wagar calls for Wagon Wheels; Jack Wilson and Steve Thompson share the calling for Aiken Squares.

Charleston has a growing movement. C. W. Pinckney is dean of the callers there, with 14 years' experience. He trained Francis Carlisle, C. R. Stuntz, and several others.

Church sponsorship, returning servicemen, schoolteachers, A.E.C., and Du Pont personnel, as well as the Swap Shop at Fontana Dam, N. C., have all done their part in giving Western square dancing its start in this area.

## Oregon

The Lincoln High School Card Shufflers Square Dance group held its 4th Annual Heel and Toe Hoedown at Oaks Dance Pavilion, Portland, on March 28. This big jamboree is for young people from 12 to 21, who are interested in square dancing. It is free of charge and the Card Shufflers serve the refreshments. Bill Oberteuffer leads the calling for the group.

Danny Neill, of Medford, will be calling square dances at Diamond Lake after May 28th. Check Bill Fox for reservations.

Square dancing in Eastern Oregon had its revival in 1949 in Powder Valley, with Bill Patterson; and a little later in the Grande Ronde Valley, with Clyde Putnam. Since so much interest was shown, Ernie Fowler started a traveling promotion for an association, which has now been formed. Called the Blue Mountain Square Dance Assn., it has as officers: Paul Dennis, Baker; Glen McKenzie, Summer-ville; Lenn Allen, Elgin; Lee Stevenson, Lime; and Roy Conklin of La Grande.



### Montana

Several Visiting Firemen have been scheduled for Montana, what with Rickey Holden in Miles City in March and Mel Day at the same place in April. Arnie Kronenberger, a great favorite in Montana since appearing at the Milestown Hoedown in 1953, will be in Billings for their annual May Shindig, May 1, at the Shrine Auditorium.

A regional Jamboree was held in Big Timber on April 24, with Harvey Close as M.C. On March 20, the Red Cross benefited by a Festival in Malta, up near the Canadian Line, with Harry Vincent as MC.

The State Federation of Square Dance Clubs met informally the Sunday morning following the Miles City Square Dance O'Dimes. John Wynn, of Great Falls, presided, and presented to the delegates a list of calls, standardized and coded, for study of the local councils. A discussion resulted in the conviction that the square dance picture in the Treasure State is brightening. Present at the meeting were the Fred Engorsons of Great Falls, Harold Ziebarth and John Scott, Callers Harry Vincent, Bob Fields, Clark Cummings and LeRoy Keilman, the Earl Bonines of Hysham and Joyce Zander, of Glasgow.

### Missouri

At one of St. Louis' Clay School graduation exercises 16 members of the class of 18 did the Grand Square on the program. The speaker was E. W. Alexander, principal of Central High School, where most of the Clay graduates go, and he suggested that they should have a sign on their buildings saying, "Clay School, Home of the Quadrille." The square dance enthusiastic youngsters learn their square dancing from Tom Gentry, the school principal, and it's hard to tell who has the most fun!

The Dudes and Dolls Club of St. Louis has just passed its 4th birthday and has 60 congenial members. They meet on 2nd Saturdays at the YMCA and their officers are Bill Bruce, Paul Bania, and Millie Wirtel.

The Sedalia Square Dance Assn. has presented a roster of fine callers during recent months, including Wally Andrews, Arnie Kronenberger, Ed Gilmore, and George Mason. Association officers for 1954 are Donald Donath, Damon Hieronymus, Floyd Priddy, and Kenneth Anderson.

### Louisiana

The 6th Annual Holiday in Dixie Square Dance Festival is to be held April 30-May 1 in Shreveport. Ray Smith of Dallas, Texas, and guest callers will be featured on Friday night. Red Warrick of Kilgore, Texas, and Elmer Tampke, of Dallas, will handle all of the calling on Saturday night. This sounds like a happy week-end for everybody.

### Washington

Several thousands of children are now dancing in the Puget Sound Council area. The Junior Activities work is a new undertaking for the Council and is under the direction of Jack and LaVerne Riley, of Riley's Aqua Barn in Seattle. Whenever the young folks appear on the program at one of the big Festivals, information is made available to the thousands of spectators as to where more children can learn to square dance. This has resulted in much interest among children.

### Pennsylvania

Mac's Barn in Kulpville, Pa., will be the scene of much whoop-te-do over the Memorial Day week-end with Paul Hunt as guest caller. There will be dancing on the evening of May 28, and all day on May 29. Check Mac McKenrick for more information.

### Michigan

Committee for the Michigan Square Dance Leaders' Annual Festival includes the Robert Taubers, Fran McGees, Dave Wilsons, Chuck Koptas, Bert Halls, Wm. Pickens, and Bob Darbys. The Festival will be held at the Masonic Temple, Detroit, on May 20-22, with 15 callers present to keep the joint jumping.

The Pontiac area square dance clubs are getting together for their 2nd Annual Roundup May 15 at the Community Activities Building in Waterford. This fine evening of dancing to Haan's Orchestra and many of the best callers in the area, is being sponsored by Merry Mixers and under the chairmanship of Hal Brown.

Harold Bacon, Mr. Square Dance of Flint, was honored recently by 800 dancers from his classes over the years, being presented with a silver-framed scroll as a token of the dancers' appreciation and affection. Harold McKay, of the Inter-Club Council, made the presentation. The Flint Journal carried a nice story on the affair plus a full page of square dance fashion pictures in their Sunday edition. Sixteen clubs were represented and General Chairman was Harold Bastien.



# LITTLE RED MONKEY

By Kernon and Virginia Oster, Westwood Village, California

**Record:** "Little Red Monkey," Sets in Order 3010; 4/4 meter.

**Position:** Facing, M's back to center, both hands joined.

**Footwork:** Opposite, Directions are for M.

**Measures**

## INTRODUCTION

**1-4** Wait

**5-8** **Teeter-Totter; W Down, Up; M Down, Up; W Down, Up; M Down, Up;**  
Each alternately bends knees slightly, then straightens, 1 meas. for each down, up.

## Part A

**1-2** **Grapevine: Side, —, Behind, Side; Over, Side, Behind, —;**

Grapevine to M's L along LOD, 2 slow, then 4 quick steps: step to side L, step R across behind L, then quickly on L a little to side and behind R (ct. 4). Then quickly on R over in front of L (ct. 1), 2 more quick steps—to side L (ct. 2) and across behind L on R (ct. 3), hold (ct. 4).

**3-4** **Turn, Turn; Step, Close, Step, —;**

Step L to side in LOD, pivoting L face away from partner, step R in LOD and complete turn to again face partner. Join both hands and quickly step L to side, close R by L, step L in place (ct. 1, 2, 3) and hold.

**5-8** **To the Right: Side, —, Behind, Side; Over, Side, Behind, —; Turn, Turn; Turn; Step, Close, Step, —;**

Repeat meas. 1-4 starting M's R and moving to M's R in RLOD.

## Part B

**9-12** **Pas De Basque Left; Pas De Basque Right; Turn, Turn; Step, Close, Step, —;**

Step L to side in LOD, cross over quickly and lightly on R, step L in place and hold. Repeat on R for meas 10. Meas 11-12 same as meas 7-8. Hand may be swung with the pas de basque and then on the turnaway as if going to dishrag, but break holds.

**13-16** **Pas De Basque Right; Pas De Basque Left; Turn, Turn; Step, Close, Step, —;**

Repeat meas 9-12 starting R and moving in RLOD.

## Part C

**17-20** **Balance, Hold; Pivot, 2, 3, —; Balance, Hold; Pivot, 2, 3, —;**

Take closed pos, M's back to center. Slow balance back on M's L (fwd on W's R) and hold for 1 full meas. Step fwd R with 3 quick steps—R, L, R, hold—at same time pivoting  $\frac{1}{2}$  R face to face center. Balance back twd wall on L and hold for 1 meas, step fwd 3 quick steps L, R, L pivoting  $\frac{1}{2}$  R face to face wall again.

**21-24** Repeat meas 17-20.

## Part D

**25-28** **Banjo Walk, —, 2, —; Turn, 2, 3, —; Reverse, —, 2, —; Turn, 2, 3, —;**

M walks fwd in LOD (W bwd) 2 steps L, R. Each turns individually  $\frac{1}{2}$  R face to sidecar pos (L hips adjacent) with a step, close, step, hold. M now facing RLOD, walks fwd R, L (W bwd L, R) and turns  $\frac{1}{4}$  L face with a step, close, step, hold. Now in closed pos, M's back to center.

**29-32** **Balance Back, Hold; Forward, 2, 3, —; Twirl; Twirl;**

M balances back on L, fwd R, L, R, 3 quick steps. Then M walks fwd in LOD 4 steps as he twirls W twice R face under his L arm.

Dance through 3 times in all, then do Parts A and B again and tag.

## Tag

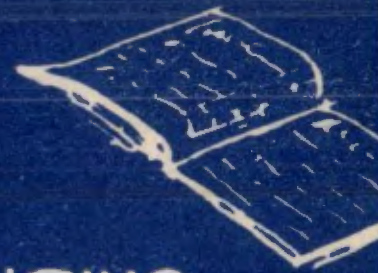
**1-6** **Balance Back, Hold; Forward, 2, 3, —; Pivot, 2, 3, 4; Twirl; Twirl;**

Meas 1-2 same as meas 29-32. Then a 4 step pivot starting M's L, followed by 2 twirls for W, change hands to M's R, W's L and end in balance apart with free hands raised.





# THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

MAY, 1954

Many callers and teachers write in saying they wish they had known of The Workshop earlier so that they could have kept up with the wealth of material contained in every issue.

When you get the opportunity, why don't you take your copy of The Workshop to your caller's meeting so that others can see what is being done to promote a steady flow of ideas and helpful material to square dance callers everywhere. This issue of The Workshop contains 2 breaks, 7 squares and 2 new round dances.

## SMILES

By Ivan and Molly Lowder, Compton, Calif.

**Music:** "Smiles," Coral Record No. 60516, Lawrence Welk, 2/4 time.

**Start:** Semi-closed pos, both facing CCW around the hall. Directions given are for M, W uses opposite footwork throughout.

### Measures INTRODUCTION

1-2 Wait (4 cts.)

3-6 **Walk, Two; Three, Four; Back-Up, Two; Three, Four;**

Semi-closed pos, both facing CCW around hall. Starting on outside ft walk fwd 4 steps, W making 1/2 L face turn on 4th step to face partner in closed pos. Partners then walk 4 steps in RLOD, M backing up, W moving fwd.

### Dance

1-4 **Walk, Two; Step, Close/Step; Walk, Two; Step, Close/Step;**

In closed pos, M facing LOD, walk 2 steps; then do one two-step. Repeat starting with M's R.

5-8 **Side/Close, Fwd-Pivot; Side/Close, Back-Pivot; Side/Close, Fwd-Pivot; Side/Close, Back**

Still in closed pos partners do 4 two-steps in a "box" making 1/4 L-face turn on each two-step. M steps L to L side/closes R beside L, steps diag fwd on L at same time pivoting 1/4 turn L-face; steps to R side on R/closes L beside R, steps diag back on R pivoting 1/4 turn L-face; repeat.

9-16 Repeat meas 1-8—Ending in semi-closed pos both facing LOD.

17-20 **Walk, Two; Across, Two/Three; Forward, Two/Three; Turn-In, Two/Three;**

In semi-closed pos starting on outside ft partners walk fwd 2 steps; then with M's L and W's R hands joined, do 3 two-steps—on the first two-step partners change sides, W crossing in front of M

## SMILES - (Con't)

under joined hands, on the second two-step both progress fwd in LOD, and on the third two-step turn in toward partner to assume semi-closed pos both facing RLOD.

21-24 **Walk, Two; Across, Two/Three; Forward, Two/Three; Turn-In, Two/Three;**

Starting on inside foot repeat action of meas 17-20 in RLOD, ending in semi-closed pos both facing LOD.

25-28 **Walk, Two; Side, Back; Forward, Side; Back, Forward;**

Starting on outside foot walk fwd two steps; then step to side in LOD turning to face partner, continuing turn to face RLOD releasing hand-holds around waist rock back in LOD on free foot; rock fwd on inside foot, step to side in RLOD turning to face partner; continuing turn to face LOD rock back on free foot in RLOD, and rock fwd on inside foot assuming semi-closed pos.

29-32 **Walk, Two; Three, Four; Back-Up, Two; Three, Four;**

Repeat action of meas 3-6 of introduction. Repeat entire dance two more times.

## A REVERSE TRIPLE ALLEMANDE

By Walt Woodham, Los Angeles, Calif.

**Allemande left and don't fall down**

**A right to your honey go all the way around**

**To the right hand lady for a left allemande**

**And the gents star for a triple allemande**

**Gals promenade but not too far**

**Allemande left and the ladies star**

**Gents promenade but not too far**

**Allemande left to a wrong way grand**

**A right to your own go hand over hand**

**Go all the way around—don't take all night**

**Box the gnat and hug her up tight**

**Everybody swing, etc.**

## A BREAK

By R. B. (Alex) Alexander, Port Sulphur, La.

**Allemande left, a right to your dear,**

**A wagon wheel, but you strip the gear,**

**Catch her by the left for a do-pas-so,**

**Corner right and around you go,**

**Partners left on the rim of the star,**

**And in to the center like an allemande thar,**

**The hub flies out and the rim flies in,**

**The ladies to the center and star again,**

**Shoot that star to a brand new Jane,**

**The wrong way back, go down the lane,**

**Right and left, go down the track,**

**Pass Tom, Dick, Harry, Jack,**

**Meet with a right and all turn back,**

**Now you're right and here's your maid,**

**Take her hand and all promenade.**



Printed herein are three separate and distinct figures to the same tune—"Y'all Come." Each has proved popular in its own area and all three are spreading into other sections of the country. Each was presented at the National convention in Dallas last month. Take your choice.—Editor.

### "Y'ALL COME"

By Bob Hall, Glendale, Calif.

Windsor Record #7131 (Instrumental.)

#### Opener, Middle Break and Closer

Y'All join hands and circle around, ya pick 'em up and lay 'em down  
Star by the right, and then back by the left . . .  
Gents turn back on the outside track, pass your gal and don't look back  
And box the gnat the next time with your pet . . .  
Y'All bow, Y'All swing—Y'All promenade around that ring

\*We're heading down to grandma's farm, we'll open up the old red barn

\*And Y'All come and square dance when you can . . .

All circle left, all make right hand star, change back to left hand star. Gents turn right face out of star and walk CW while ladies continue in left hand star walking CCW. Pass partners once, on meeting second time, partners join right hands and exchange directions with lady making 1/2 left face turn under joined arms. Partners make deep bow, swing twice around and promenade to home position.

#### Figure:

Heads to the right and circle four, once around to a line of four

You right and left 'em thru across the lane . . .

Now down the line with a right and left thru, circle eight when you get thru

Your circle eight, then all four ladies chain . . .

You turn 'em twice with all your might, she goes left and you go right

And swing your right hand lady, have some fun . . .

It's all around your left hand maid, take your own and promenade

\*\*And bring the young 'un with you when you come . . .

Couples 1 and 3 to right, circle four to a line of four with head gents breaking to make line on side couples' positions. All right and left thru across the line turning partners to face down the lines (down side couples' positions), right and left thru down the line, turning partners when finishing in usual way, then all circle eight. All four ladies grand chain to opposite gent, who turns them twice (or only once if more comfortable), each gent sending the lady out to his left side while he steps to the right to swing a new partner (original corner lady). Walk all around corners, promenade new partner. Action throughout the figure is fast!

### "Y'ALL COME" - (Cont'd)

Repeat figure with head couples again leading out.

Repeat opener for middle break.

Repeat figure with side couples leading out.  
Repeat figure with side couples again leading out.

Repeat opener for closer.

#### Alternate patter:

\*They're comin' by the dozens, there's neighbors and there's cousins

And they all want to square dance when they come . . .

\*Promenade right out the doors, it's time to do them morning chores

We'll have another square in the spring . . .

\*\*And bring along your fiddle when you come...

\*\*We'll stew the old red rooster when you come . . .

\*\*We'll keep the cider hard until you come . . .

### "Y'ALL COME"

By Dr. J. Vannes Boone, Dallas, Texas

#### Figure and Verse:

A. 1st and 3rd take a swing

Up to the middle and back again

Up to the middle and swing your opposite girl

Face the sides with a great big grin

Inside out and outside in

Dive right thru and then you're gone again

The head gents still with original opposite ladies dives thru arch made by side couples as in "Outside In and Inside Out."

Circle four go half way round

Dip and dive across the town

Now pass right thru and swing before you go

Head couples pass right thru and as soon as they are thru gents will swing with ladies they pass thru with

Elbow hook and form a line

No. 1 couple will join No. 2 couple and No. 3 with No. 4.

Gents go home you're doing fine

Ladies whirl and swing your opposite man

Men drop off at home, ladies whirl once and a half and swing opposite man, this will put everyone with original right hand lady.

#### Filler:

B. Four ladies chain across the ring

Opposite man a left hand swing

Chain right back and turn your own around

Docey round your corners all

Sashay partners and don't you fall

Weave the ring until you're home Y'all—

Chorus—Dancers will join in singing chorus while weaving all the way back home.

No promenade.

Y'all come, Y'all come—oh Y'all come to see us now and then

Y'll come, Y'all come—oh Y'll come to see us when you can

Swing at home.

Repeat A and B for sides.

Repeat A and B for heads.

Repeat A and B for sides.



## "Y'ALL COME"

Square Dance by Jim Brower, Texarkana, Texas.

### Opener:

**Alamande left—the gentlemen star,**  
Ladies stay.

**Once around and not too far,  
Sashay corners all the way around,  
Sashay partners the pretty little taw,  
Alamande left ole grandma,  
Right and left around the ring you go,  
All the way around**

**Y'all Come—Y'all Come,**

Dancers repeat after the caller Y'all Come.

**Right and left around and don't be slow,  
Y'all Come, Promenade, Y'all Come,  
We'll be home and everybody swing.**

### Figure:

**All four couples half sashay,**  
Ladies roll over to the gent's left side.

**Forward up and back that way,**  
Eight to the center and back.

**Star by the right around the ring you go,  
Gent's reach back with your left hand,**  
Gent's reach over their right shoulder to the lady behind.

**Pull 'em thru a left alamande,**  
Gent's walk all the way around facing counter clock-wise.

**Right and left around the ring you go,  
Y'all Come—Y'all Come,**

Dancers repeat after the caller.

**Right and left around that pretty little ring,**  
All the way around the ring.

**Y'all Come, Promenade, Y'all Come,**  
Dancers repeat after the caller.

**We'll be home so everybody swing.**

Note: Repeat the figure and use the opener as the middle break. Repeat the figure twice more then use the opener as the ending.

Note: This is strictly a fun dance and naturally it is simple to do. The gent's work with original and opposites only.

This dance is dedicated to the Four States Square Dance Association Third Annual Spring Festival, April 23 and 24, Texarkana, USA.

## FOOTS LET GO

By Gertie Ford, St. Louis, Mo.

**Join your hands and circle to the left  
You circle to the left, now back to the right  
Home you go and hold on tight  
The first couple rip and snort  
Go down the center and cut 'em off short  
The foots let go but don't get sore  
Cause now you've got two lines of four  
The inside two do a right and left thru  
The girls chain back just you two  
Go forward eight and back that way  
And all four ladies to the right sashay  
It's a right and left thru, you're doing fine  
Chain those ladies down the line  
Chain 'em across and don't be slow  
Now chain the line and there's your beau—  
Allemande left, etc.**

## A Variation on

## PISTOL PACKIN' MAMA

By Billy O. Green, Palmer, Nebr.

### Introduction

**Allemande left with your left hand  
A right hand to the bar (your own)  
A left hand to the next little girl  
Swing in like an allemande thar  
Back up boys in a right hand star  
Remember where you've been  
A left hand swing—go right and left  
Do it once again  
Swing out with left—Shoot that star  
And there you'll find your own  
Swing her once or twice around  
And promenade her home  
Lay that pistol down babe, etc.**

### Figure:

**Two head ladies chain to the right  
You turn the gals around  
Chain them clear across the sand  
And turn them twice around  
Chain those ladies to the left  
And don't you boys be slow  
Chain them on back home again  
Then swing 'em high and low—**

Repeat for side ladies and then call intro for break.

Repeat for head and side ladies again and use ending as follows:

**Everybody swing your honey boys—swing her high and low  
Allemande left with your left hand and around the ring you go  
A grand old right and left boys, walk on your heel and toe  
Now promenade the circle and don't you boys be slow  
All sing—Lay that pistol down babe, etc.**

## BACK TRACK ONE

By "Zeke" Fallis, La Mesa, Calif.

**First and third, forward up and back with you  
Forward again and cross trail thru  
The gents go gee, the ladies go haw  
You head for home but pass your taw  
Turn your corner with the right hand 'round  
Your partner left like a left allemande  
Right to your corner go right and left grand  
Go the wrong way 'round  
Meet her again, we'll have some fun  
You box the gnat and back track one**

Meet the same corner you started the wrong way grand with, box the gnat with her, pull her by and go to the next, your original partner.

**Catch her by the left like allemande thar  
A full turn 'round and the ladies star  
Back up girls, in a right hand star  
Throw in the clutch and put'er in low  
Twice around that ring you go  
Meet your partner with the left hand 'round**

This person will be your original partner  
**Your corner lady with the right hand 'round  
Back to your partner with the left hand 'round  
Promenade the corner when she comes down**



## DANCE DELIGHT

By Henry G. Supka, Houston, Texas.

**Record:** "The Very Thought of You" — Tempo-TR 560-A.

**Position:** Partners facing, both hands joined, standing slightly apart. M's back to the center of the room. The footwork is described for the man, the lady does the counter part.

### Measures

- 1-2 Two-Step Fwd., Two-Step Back; Two-Step Fwd., Two-Step Back;**  
Starting on 1 ft, take one two-step fwd but to left of partner so that R hips are adjacent. Start on R ft, taking one two-step back to starting pos. Repeat: Only advancing to R side of partner so that L hips are adjacent.
- 3-4 Around, 2, 3, Brush; Around, 2, 3, Brush;**  
Moving around each other in banjo pos, R hips adjacent, man steps L, R, L and brushes with R ft. Repeat: Starting on R and brushing with L.
- 5-8 Repeat meas 1-4.**
- 9-10 Turn, Turn; Step Close Step, Point; (LOD)**  
Each turning away from each other (M L, L R) step L, R, step to side with L and close with R. Step to side with L and point R toe beside L ft.
- 11-12 Grapevine—Step Point; (RLOD).**  
Moving to the M's R, step R to side, step L in back of R, step to side with R, step L across R, step R to side, step L in back of R, step R to side, point L beside R (weight on R ft).
- 13-16 Repeat meas 9-12 (LOD).**
- 17-18 Two-Step L, R; L, R;**  
Take one two-step to the L, two-step to the R; two-step to the L, two-step to the R (weight on R ft).
- 19-20 Step Brush, 2; 3, 4;**  
Turning away from each other (M L, L R) step L brush R, step R brush L; step L brush R; step R brush L;
- 21-22 Two-Step Out, In; Out, In;**  
Progressing in LOD two-step diagonally away from partner, two-step diagonally toward partner. Repeat.
- 23-24 Grapevine Left, Brush; Grapevine Right, Brush;**  
Step L to side, step R in back of L step to side with L, brush R. Repeat: Starting on R and brushing with L.
- 25-26 Walk, 2, Turn, Point; Walk, 2, Turn, Point;**  
In semi-closed pos, moving in LOD step L, R, L, turn to RLOD. Repeat in RLOD ending to face LOD.
- 27-28 Twirl, Twirl; Change Sides and Point;**  
Moving in LOD the lady executes two twirls under the gent's L arm. Gent walks fwd L, R. Partners now change sides. The lady walks directly toward the man but executing a R-face turn under his left arm (ending with weight on R ft).
- 29-32 Repeat meas 25-28 in RLOD ending to face LOD.**

## DANCE DELIGHT - (Con't)

### ENDING

Repeat meas 1-12, followed by meas 9-10, now in RLOD the lady executes three twirls under the gent's L arm, ending with a bow.

Dance may be done for a total of 2 times followed by the ending.

### DOWN ON THE FARM

Original Dance by Mike Michele, Phoenix, Ariz.

**Western Jubilee Record:** #815 - Instrumental, Down on the Farm (Key "G").

- All join hands and circle left, go half way around**  
**Now circle right the other way home**  
**Eight to the center and back to the bar**  
**Now gents to the center with a right hand star**  
**Go all the way 'round for a left allemande**  
Gents turn original left hand lady.  
**Right hand to your honey, grand right and left you go**  
**Now you meet your honey with a do-sa-do**  
Walk around partner, right shoulders back to back.  
**Now step right up and swing your lady right there**  
**And turn your corner for a two time allemande**  
Turn corner for a left allemande—go twice around.  
**Promenade your partner down on the farm**  
**After you've seen Paree.**
- The head two couples forward and back to the bar**  
Couples No. 1 and No. 3.  
**Take your opposite, thru the sides, take her home**  
No. 1 gent and No. 3 lady—No. 3 gent and No. 1 lady—go between side couples—gent keeps this lady for a new partner and promenades her to his home position.  
**Now do a right and left thru the couple you meet**  
Couples No. 1 and No. 2—Couples No. 3 and No. 4.  
**It's a right and left back, turn your lady twice around**  
Same couples. Turn partner twice.  
**Four little ladies right hand star, go all the way 'round**  
**Go back give your honey a swing**  
Same gent who turned lady into star.  
**The men star right and turn that opposite gal**  
**Now star right back for a once and a half around your own**  
**Promenade your right hand girl down on the farm**  
New partner.  
**After you've seen Paree.**
- Repeat No. 2 above.....
- Repeat No. 2 above for side couples—first line:  
**The side two couples forward and back to the bar, etc.**  
Couples No. 2 and No. 4.
- Repeat No. 4 above.
- Repeat No. 1 above.



# TRAILIN' STAR

By Jim York, Mill Valley, Calif.

**First and third bow and swing, Then promenade the outside ring  
Go all the way around—just you two, Two and Four do a right and left thru  
First and third out to your right, Circle four and you're doing fine**  
No. 1 to No. 2, No. 3 to No. 4.

**Spread right out and form two lines, Go forward and back and step it light  
Then cross trail thru—Gents star right**

Each couple does the cross trail with the couple directly opposite them. For the explanation of a "Cross Trail Thru" see page 17. After cross trail is executed, gents step in a 4-hand right hand star and walk forward in clockwise direction.

**Gals promenade till you hear me sing—Reverse the Star—reverse the ring**

Gals promenading counter-clockwise.

Gents change to a left hand star and move CCW, while gals reverse direction and walk in a CW direction.

**Pass her twice and don't be late, Gals step in behind your date**

Gents pass partner twice—then—

**It's a left hand up and star all eight**

Gals step in behind partner immediately after passing partner the second time.

**A left hand star and don't you blunder, Gents reach back with the right hand under**

Gents reach back with their right hand under their own left arm to take partner by her right hand.

**Box the Gnat to a right hand star, Walk along now, but not too far**

This results in the same. Gals are still behind partner in an eight hand, right hand star.

**Gals reach back with the old left hand**

Gals reach back over their shoulder with their left hand to gent behind them—and

**Allemande left and a right and left grand.**

---

## INTERESTING SQUARE DANCERS

"Bob and Ev," Kansas City, Mo.

*By Frank Pecinovsky*

To provide entertainment at one of the after-parties at the National Convention in Kansas City, 1953, Bob Anderson and Evelyn Iddings, better known as "Bob and Ev" presented their comedy dance version of Desert Stomp plus a pantomime of Spike Jones' record of "Tennessee Waltz." It proved to be such an outstanding bit of entertainment, that Bob and Ev were asked to repeat and have since made hilarious appearances at festivals in St. Joseph, Topeka, and Wichita, as well as several club parties. Square dancers at all these place have proclaimed them to be as good as most professional comedy teams. Here-with is a photo of "Bob and Ev" caught in a zany moment.



"Bob and Ev"



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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

. . . we were able to locate more square dances enroute to Canada and Alaska than we could attend. Every square dancer . . . responded most cordially when we contacted them. Even though the short summer with long days is a strenuous work season for Alaskans, we met typical friendly square dancers learning some of the same dances we had danced in Southern California. In the areas in which we visited around Anchorage and Fairbanks we found that square dancing is gaining in popularity, although folk dancing was well established in Alaska before modern squaring was introduced . . .

We have found that when traveling, square dancing is our quickest means of making social contacts, acquiring local concepts of the country and limbering those travel-worn joints and muscles.

Rosenbill Fogelsong  
Compton, Calif.

Dear Editor:

Will you please insert in your magazine that any dancers coming to the Twin City area, which is Minneapolis and St. Paul, Minnesota, who wish to dance while here will be able to obtain locations of dances by calling the Minneapolis YMCA? The phone number is Main 2431. This is the region of 10,000 lakes and we hope to have many visitors this summer. We are looking forward to meeting any dancers among them.

Norman Viken, Pres.,  
Central East Region  
Minneapolis, Minn.

(Continued on Page 24)



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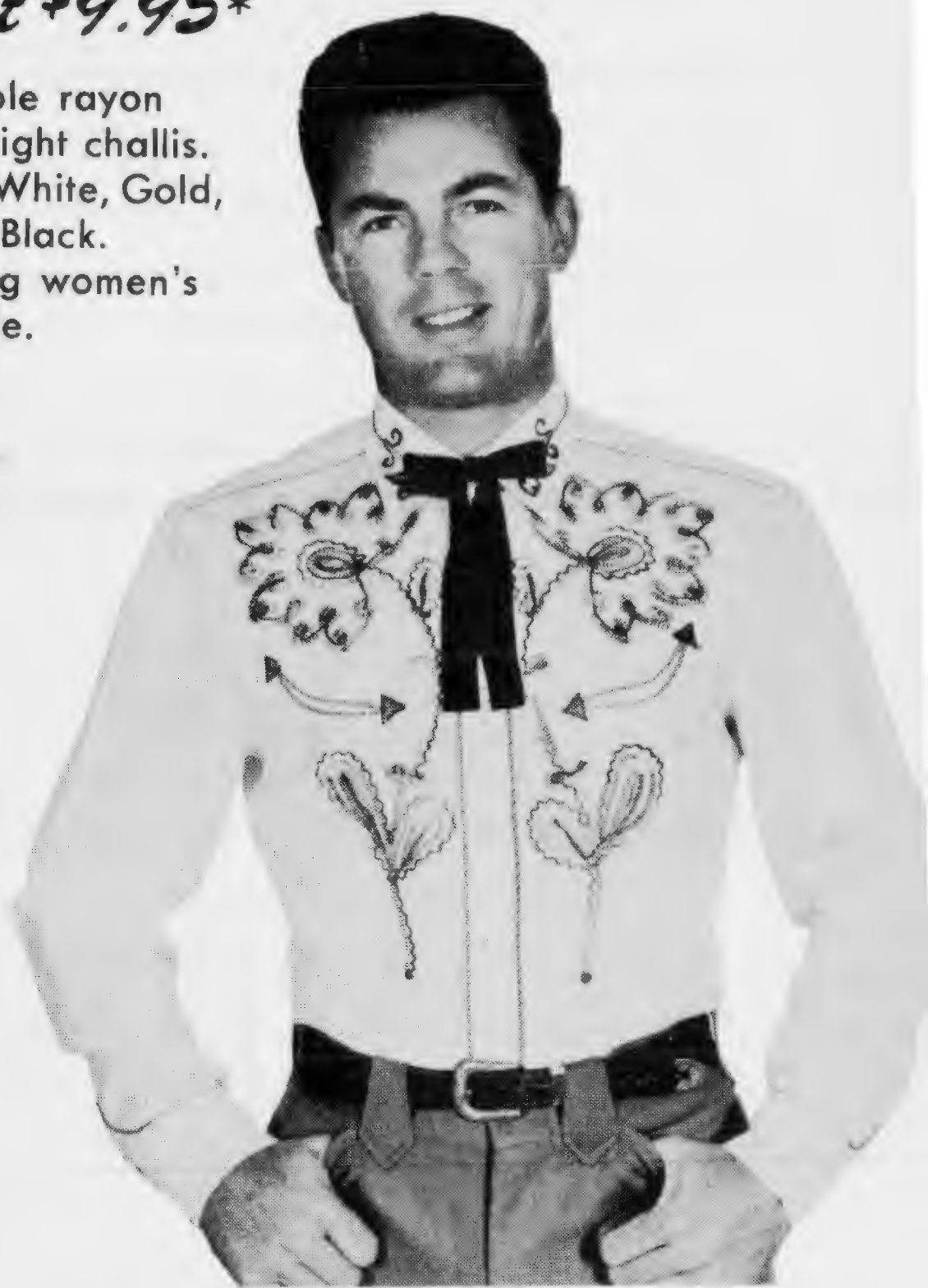
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Dear Editor:

Maids and Blades Club of Arcadia were so impressed by your article about the Aruba pot luck suppers that they rushed into committee to plan a pot luck supper for their March dance, and what do you know? Nobody new how to make "MORE"! Were you perhaps thinking of starting a Cooks' Column?

Tony Mecham  
Pasadena, Calif.

(Editor's Note: Looks like we'd better get a special delivery pigeon off to Aruba right away and find out how to make "More"!)

Dear Editor:

Don't you think it would be helpful to make some kind of announcement in the magazine that Guy Lombardo's "The River Seine" is now available on Dec. 28925? So many have written in that they had difficulty finding the first recording. Two television stations have recently had us on their programs to dance and be interviewed about "Waltz of the River Seine." More fun!

Mary and Fred Collette  
Atlanta, Ga.

Dear Editor:

I would like to take this opportunity to express my appreciation for the Workshop. While of the dances in the sheet are not usable in their original form they give some very good ideas. I find I can work many of them over and get some fine dances from them. Many of the dances are, of course, usable just as they are.

Frank Glenn  
Central Point, Ore.

Dear Editor:

We certainly enjoy our Sets in Order and look forward to the next issue. As our acquaintanceship in the square dancing world around the state increases, the news in Sets in Order becomes increasingly more interesting and enjoyable to us as we read of people we have met and know. Like most of your subscribers, no doubt, we turn first to the back page for the cartoon as only Grundeen can draw them.

Brownie and Frank McCall  
Whittier, Calif.





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### NEW DIRECTORY AVAILABLE

One of the most ambitious projects recently tried by any group of square dancers has just been completed in St. Louis, Missouri.

Realizing the great need for some sort of national directory to help bring the activity to more people, both those who are travelling square dancers and those who are anxious to learn, a group known as the National Dancers Service, Inc., headed by John Sabin, has spent a good part of the last year in corresponding with organizations, callers and teachers all over to compile the first really comprehensive list of names ever made available.

The directory is pocket size (4x6 inches), has 148 pages and is divided into states and cities. Names of teachers and leaders are listed with their address and phone number, and keyed so that C represents contra teacher and leader, F—folk dance teacher, L—leader of group, or a contact, P—play party games leader, R—round (couple) dance teacher, S—square dance caller and/or teacher.

Copies of the directory may be obtained from National Dancers Service, Inc., Box 4244 Tower Grove Station, St. Louis 16, Missouri, for \$1.50 plus 10c postage.

## HOEDOWN RECORD COMPANY'S NEW RELEASES

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California Distributors:

Allied Music Co., 2542 W. Pico Blvd., Los Angeles, Calif.

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## CALENDAR OF SQUARE DANCING EVENTS

May 1—North Central Okla. Dist. Fest.  
Continental Gym, Ponca City, Okla.

May 1—Apple Blossom Festival  
Jr. College Theatre, Wenatchee, Wash.

May 2—Reno Roundup, Reno, Nev.  
Olive Recr. Bldg., Burbank, Calif.

May 1—3rd Annual Illinois Fest.  
E. Jr. High Gym, Kankakee, Ill.

May 1—Ohio-West Va. Area YMCA Festival  
Central Branch YMCA, Canton, Ohio

May 2—1st Dist. A-Square-D May Frolic  
Olive Recr. Bldg., Burbank, Calif.

May 2—Square & Folk Dance Leaders' Fest.  
Tower Hill School Gym, Wilmington, Dela.

May 7—5th Ann Blossom Fest.  
H.S. Gym, Bellingham, Wash.

May 7—Ark. Callers' Club-Rose Fest. Dance  
Robinson Audit., Little Rock, Ark.

May 8—4th Ann. Festival  
Hippodrome, Waterloo, Iowa

May 8—Willcox Jeans and Janes  
High School, Willcox, Ariz.

May 9—Long Island Callers' Assn. Spring Fest.  
Adelphi College, Garden City, N. Y.

May 15—3rd Ann. So. Colo. Jamboree  
Trinidad, Colo.

May 15—Missouri State Festival  
Municipal Audit., Kansas City, Mo.

May 15—2nd Annual Roundup  
Comm. Activities Bldg., Waterford, Mich.

May 15—Philadelphia "Y" Institute  
Philadelphia, Pa.

May 17—2nd Dist. A-Square-D Spring Dance  
YWCA, Glendale, Calif.

May 20-22—Mich. Leaders' Assn. Ann. Fest.  
Masonic Temple, Detroit, Mich.

May 21-22—Omaha Festival, Omaha, Nebr.  
May 22—Annual Roundup

Mem. Audit., Canton, Ohio  
May 28-29—Paul Hunt Weekend

Mac's Barn, Kulpsville, Pa.  
May 28-29—Cowtown Hoedown  
Sheridan, Wyo.

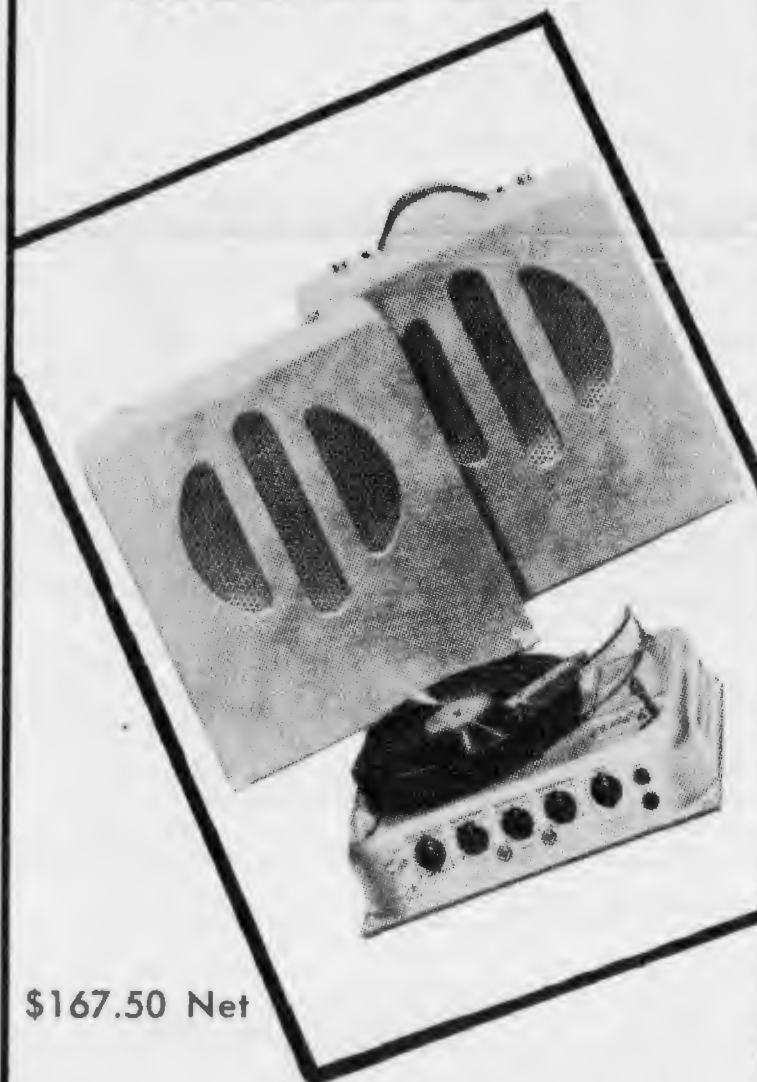
May 28-31—10th State Wide Folk & Sq. Fest.  
Munic. Audit., Long Beach, Calif.

May 29—Baytown Council Roundup  
Humble Comm. House, Baytown, Texas

May 29-30—Cow Counties Memorial Day Hoe-  
down, Chaffee College, Ontario, Calif.

June 5-6—A-Square-D Catalina Trip  
Avalon, Catalina, Calif.

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FRED COLLETTE

WRITE FOR CATALOGUE 958

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Square—"AQUA BARN SPIN"

(Original Square by Virgil Faulconer of Seattle)

Reverse Side: Same Music, No Call, Key of G

AQUA RECORD NO. 102—

"GOING HOME TO JULIE"

Original Singing Call by Joe Hall

Reverse Side: Same Music, No Call, Key of A

Music by

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for subscriptions, renewal and new. You'll be  
happier and we'll be happier, too.



## TWO MORE FOR '54

Mike Michele has originated two more widely different  
dances. There's "By The Sea" with a daisy-chain, and a  
clever dance to the ever popular "How 'Ya Gonna Keep  
'Em Down On The Farm."

523—BY THE SEA, called, flip "G"

524—DOWN ON THE FARM, CALLED, FLIP "G"

525—SEA & FARM, called

815—SEA & FARM, instrumentals

*Western Jubilee Record Company*

708 E. Garfield

Phoenix, Arizona

### M. R. "IKE" ISAACSON

Square dancers in the Southwest, Colorado,  
Utah, and California, will be sorry to hear of  
the accidental death of M. R. "Ike" Isaacson  
of Albuquerque on February 8. Ike was a  
former president of the Central District, New  
Mexico Square Dance Assn. He was well  
known for his instructing and calling at the  
Heights Community Center. In his travels for  
the Soil Conservation Service, with whom he  
was employed, he had called for many clubs  
in Utah, Colorado, Arizona, Texas, and New  
Mexico. His classes will be carried on by his  
16-year-old son, Lief, and Mrs. Isaacson.

# MAC GREGOR RECORDS

### TWO TOP SINGING CALL INSTRUMENTALS

#698—"INDIAN STYLE"

"PARLE VOUS"



### TWO TOP FUN DANCES

#699—"HOKEY-POKEY"

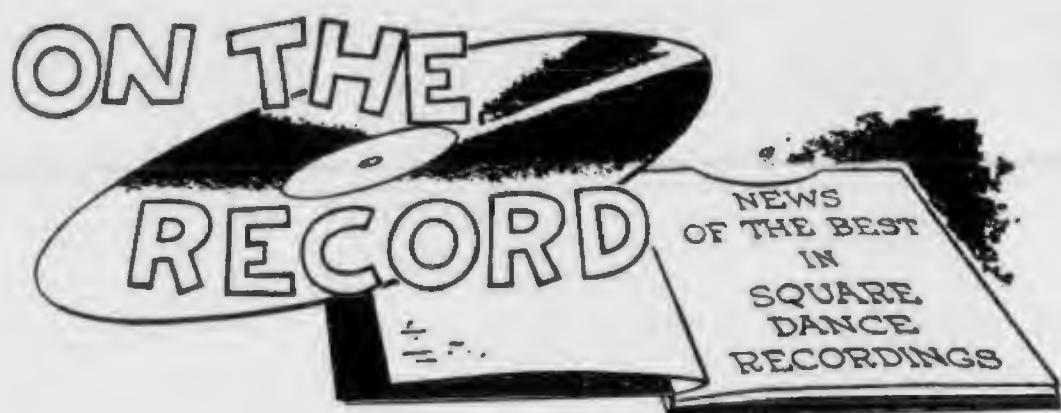
"BUNNY HOP"

## MAC GREGOR RECORDS

729 SOUTH WESTERN AVENUE

HOLLYWOOD, CALIFORNIA





WITH Spring in full bloom and summer just around the corner, it would behoove the various record companies to think twice before planning too many releases. Despite the pending heat waves that are sure to come and make Square Dancing most uncomfortable throughout the East and Midwest, most record companies are going ahead with a full schedule of releases straight through the summer. It is the opinion of all the Square Dance record companies that Square Dancing is stronger throughout the country now than at any previous time. Optimism runs high right down the line. While a few months ago some companies were contemplating dropping out of the Square Dance business, now a good many of them are calling in qualified experts to advise them on their Square Dance program and to direct the recording sessions. In the past two or three months two new record companies have come into being with the sole intent of producing Square and Round Dance records. They are the HOEDOWN Record C., under the direction of Cal Golden of Riverside, Calif., and the AQUA Record Co., under the direction of Jack Riley of Seattle, Washington. With such capable men as Ed Gilmore (Decca), Bob Osgood (Capitol), Fenton "Jonesy" Jones (MacGregor), Arnie Kronen-

berger (Sets in Order), Doc Alumbaugh (Windsor), Mike Michele (Western Jubilee) and the two mentioned above, the Square Dance record business is in good hands.

Scheduled for release this month by Windsor will be two new Hoedown records. They are "Down Home Rag" and "Possum Up a Gum Stump" (7132), and "Hoecakes" and "Twinkle Little Star" (7133). The Sundowners furnish the music. As is the Windsor custom on hoedown records, each record is available in either 78 rpm or 33 $\frac{1}{3}$  rpm.

MacGregor, after receiving many requests, is releasing the instrumental on the old "Jonesy" favorite—"Indian Style." This will be backed with "Parle Vous," another longtime favorite (698). In order to give the fun loving crowd and the youngsters something to keep them busy, MacGregor has recorded the "Hokey Pokey" and backed this with the current teenage craze—the "Bunny Hop" (699). As usual, Frankie Messina and the Mavericks furnish the music.

Jack Hawes and his banjo on the Sets in Order label has another sure fire hit in his latest release, "Up Jumped the Devil" and "Hell Amongst the Yearlings" (SIO 2059/60). Jack has proved to be a tremendous hit with his lead banjo. His nimble playing and steady rhythm, plus the sparkle and his enthusiasm all blend to make his records among the most "callable" on the market today. If you haven't heard one of Jack's records, drop by your favorite record store and ask to hear one. Other numbers by Jack are "Jack's Special" (SIO 2015), "Chinese Breakdown" and "Texas Crapshooter" (SIO 2053/54), and "Goin' to Heaven Uncle Joe" (SIO 2056), a 33 $\frac{1}{3}$  rpm.

### IT'S ON A RECORD

"Doc"—Mr. Windsor—has come out this month with a brand new dance and a shiny new record to accompany. The dance is great and so is the tune but a real "challenge" comes with the lyrics. You see, Doc has treated the dance much like a singing call with words sung to help cue the dance in one chorus. The vocalist begins reciting the names of girls. You'll discover (as we did) that the names are all those important to the square dance picture—being either wives of teachers, or teachers themselves. See how many you can identify. (You'll find our guesses on page 35.)

Winnie  
Ginny  
Nita  
Rita  
Metha  
Jean  
Faye

Betty  
Eve  
Marie  
Helen  
Rose  
Mae  
Ginger

Julie  
Mary  
Marguerite  
Sue  
Dena  
Grace  
Carolyn





#### NEW RELEASES FROM OLD TIMER RECORD CO.

- 8089—JOLLY IS THE MILLER—Mixer Without Calls—Key D  
JOLLY IS THE MILLER—Mixer With Calls—Bill Castner  
Music: Johnny Balmer's Grand Canyon Boys
- 8090—COMIN' ROUND THE MOUNTAIN—Without Calls—Key G  
COMIN' ROUND THE MOUNTAIN—With Calls—J. Schultz  
Music: Johnny Balmer's Grand Canyon Boys
- 8091—JUSTRITE SCHOTTISCHE  
FORTY YEARS AGO—Round Dance  
Music: Roy Sexton's Arizona Hoedowners
- 8092—SLEEP (Lazy Two Step)—Round Dance  
LA GOLONDRINA—Round Dance  
Music: Jay Martin at the Hammond Organ
- 8093—COUNTRY GENTLEMAN (Country 2-Step)—Round Dance  
CHANGING Partners—Round Dance  
Music: Jay Martin at the Hammond Organ

**OLD TIMER RECORD CO., 3703 N. 7th St., Phoenix, Arizona**

#### TRI-STATE FESTIVAL SET FOR MAY 15-16

Drawing callers and teachers from Indiana, Ohio, and Kentucky a two-day square dancer's dream will materialize in Cincinnati this month.

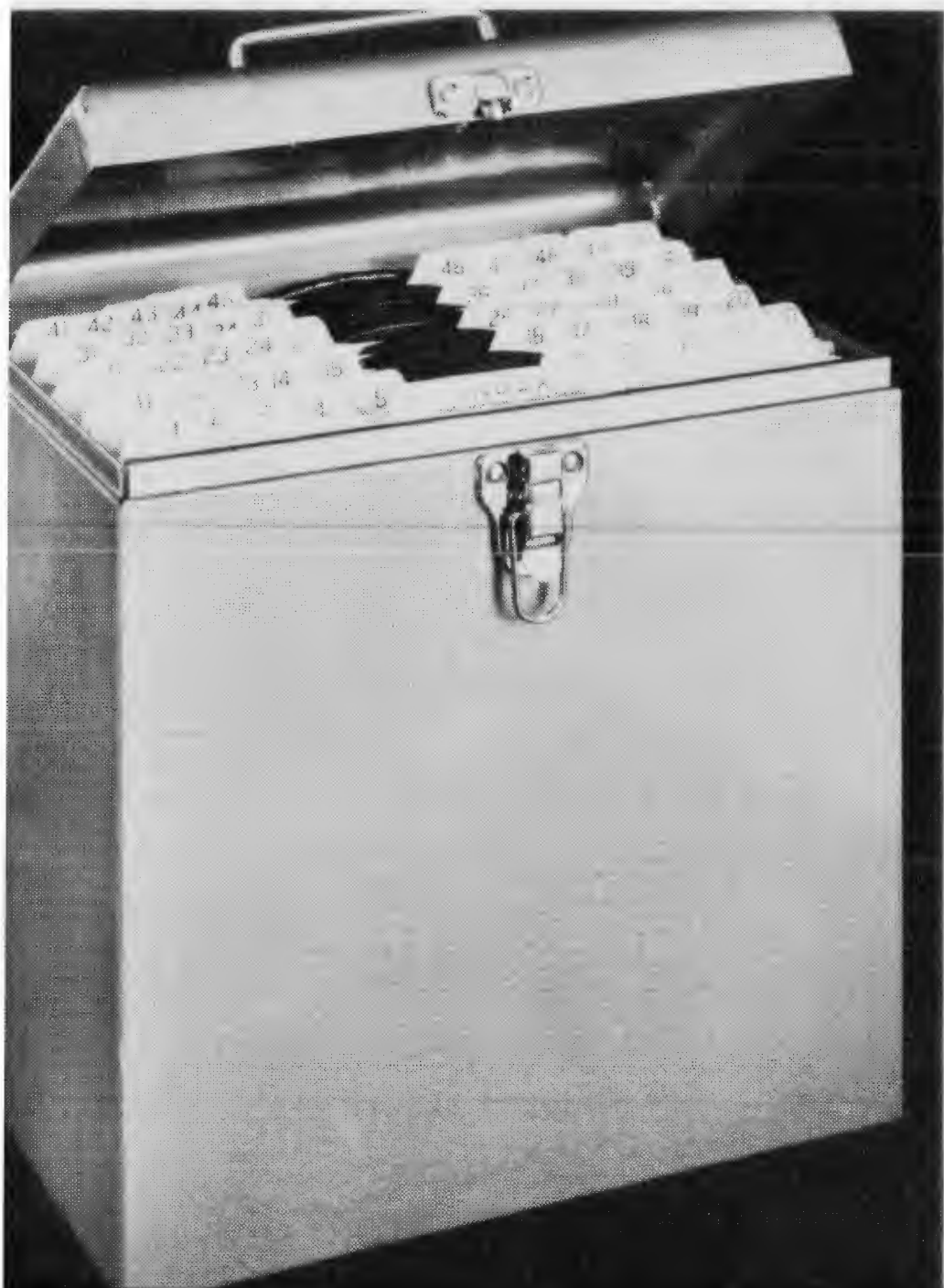
Sponsored by the Ohio Valley Square Dance Association in cooperation with callers in the tri-state area, the two-day affair will include afternoon and evening workshops and demonstrations in rounds, squares, contras, and folk dancing on Saturday, May 15, at the Williams YMCA, McMillan and Ashland Avenues. The

big jamboree will be held Sunday afternoon, May 16, at "Moonlite Gardens," Coney Island.

All square dancers from everywhere are invited to take part in the fun.

#### Maine

A new organization is being formed in Kittery, Maine, to introduce Western Style square dancing to the area. Former California residents who are acting as instructors are: the John Heinemans, Ted Deatons, and Dr. R. M. Blackwoods.



## *Square Dance Square's* **RECORD CASE TOPS THEM ALL!**

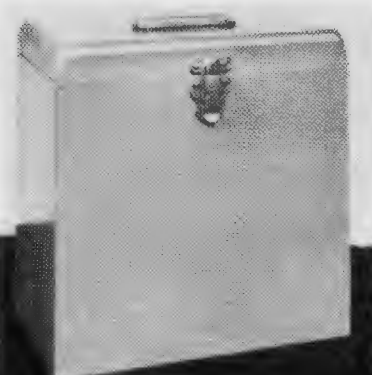
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*Square Dance Square*

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## LIFE OF A SQUARE DANCE CALLER'S SON

*By Frank Wright, Seattle, Wash.*

(Coming home from a dance one night, the Arthur Wrights found the following very free verse pinned to their bedroom door. It is their young son's first literary effort, and gave them such a good laugh they wanted to share it.)

From the black depth of the cellar below  
There comes a mighty bellow;  
The house shakes as if it were made of jello,  
The pots and pans rattle and shake;  
Could this be an earthquake?  
Hark, above the din these words are heard,  
"Grab your podner, don't be slow  
Sashay around the hall like mighty Slo-Mo."  
You take a breath and sigh with relief;  
It's only your father yelling off a few pounds  
of beef!  
As the company comes out of the first shock  
You try to explain, But it's all in vain,  
For once again you are deafened by a mighty  
bellow;  
Alas, alack, this is the life of a square dance  
caller's son  
Who thinks of his father as a character, but  
a pretty good fellow!



Square Dance Halls are located in many places all over the country and are excellent representative spots of the best in square dancing. Whether you are local to the area or are traveling, contact these halls to find out when you can dance there.

### THE HAYLOFT

Portland, Oregon  
Jack and Gertrude O'Donnell  
Telephone AT 0753 or AT 4919

### THE AQUA BARN

Seattle, Washington  
Jack & LaVerne Riley—EL 9333

### SUNNY HILLS SQUARE DANCE BARN

Fullerton, Calif., off Hiway 101  
Ed Smith—Lambert 5-5670

If your favorite hall it not listed, we suggest you write to Sets in Order for full details.

## NEWEST square and round dance RECORDS

scheduled for release this month:



### WITH CALLS

*By the Sea/Down on the Farm*  
Jub 525

*Coming' Round the Mountain*  
Johnny Schultz calling—OT 8090

*Jolly Is the Miller*—Bill Castner calling  
OT 8089

### WITHOUT CALLS

*By the Sea/Down on the Farm*  
Jub 815

*Comin' Round the Mountain*—OT 8090  
*Dallas Doll/Poor Little Robin*—HD 303

*Down Home Rag/Possum Up a Gum*  
Stump—Win 7132 (3132 on 33 rpm)

*Hashin' Up the Devil/Mississippi*  
Sawyer—HD 500

*Hoecakes/Twinkle Little Star*  
Win 7133 (3133 on 33 rpm)

*Hokey-Pokey/Bunny Hop*  
Mac 699

*Indian Style/Parle Vous*  
Mac 698

*Jolly Is the Miller*—OT 8089

*Up Jumped the Devil/Hell Amongst*  
the Yearlings—SIO 2059-60

### ROUND DANCES

*Country Gentlemen/Changing Partners*  
OT 8093

*Country Gentlemen/Bells of St. Mary*  
Vic 2-5300

*Justrite Schottische/Forty Years Ago*  
OT 8091

*Sleep/La Golondrina*—OT 8092

*Waltz Time/Little Red Monkey*  
SIO 3009/10

*Records are often announced weeks before release. In your order, please tell us how long we may delay it, if necessary, to await unreleased items*

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## CANADIAN CAPERS

Jeans and Bonnets Club of Victoria, B. C., celebrated Birthday No. 1 in February. Decorations followed the Valentine theme and at 10:30 the eight squares stopped swinging long enough to enjoy a birthday lunch including a birthday cake with one candle . . . Victoria also had a polio dance in the Crystal Gardens, with modern dancing upstairs and western square dancing downstairs. Several guest callers were featured, with the "Hometowners" supplying the music. John Mooney was MC for the evening.

The Okanagan-Mainline Teen Town Association Square Dance Festival (wow! what a title!) on April 2 was the third to date. It has come to be one of the largest of its kind in Western Canada, second only to the big Pacific Northwest Festival in the Fraser Valley.

Two new clubs started up in January in Canora, Sask., and Calder, Sask. Earle Park is instructing both of them. He has also assisted with clubs at Rhein and Mamsack and planned to re-visit them unless deep snow prevented traveling from his home in Yorkton. Still another group is organized in Wynyard, but that's 110 miles from Park's home and a little too far in the winter. His home group has retained their name of Family Squares.

Allemande Left Club of Lethbridge, Alberta, meets every first Saturday of the month. Some fifteen squares attended a recent party dance with Johnny Gibbons doing his usual excellent job as MC of the event.

Emil and Thelma Dorin are having a busy time in the Peace River area of Alberta. They have organized seven clubs and two of them have had three classes. The Prairie Squares of Grande Prairie now number 340 dancers.

T R Y

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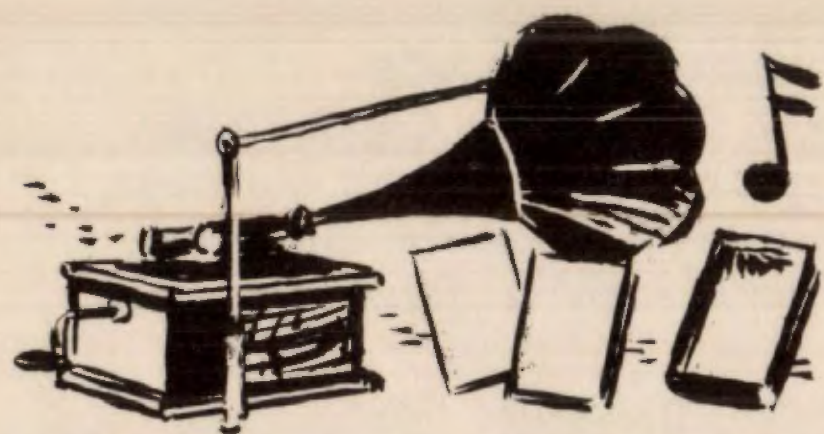
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- ★ **KANSAS** . . . . . MISSION RECORD SHOP, 5908 Woodson Road, Mission  
THE RECORD SHOP, 153 North Broadway, Wichita 2
- ★ **NEW JERSEY** . . . AMERICAN SQUARES BOOK-RECORD SHOP, 1159 Broad St., Newark
- ★ **TEXAS** . . . . . MERRBACH'S SQUARE DANCE RECORDS 1213 Mulberry Lane, Bellaire
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*By Edgar R. Speece, Los Angeles, Calif.*

Old Timer, speak. Give out with the news,  
It looks like everyone's chasin' the blues.  
What gives with such laughter; Old Timer,  
say:

Is this a special, particular day?

Wal, Sonny, now: These folks that you see;  
I reckon you're guessin' they're out on a spree.  
An' you would be right; they're havin' a fling.  
Laughter's the password an' Square Dance is  
King.

Ever'one's happy, there ain't any doubt.

Them green an' yaller shirts, don't they stand  
out?

Then high heel' boots, an' skin tight pants,  
They're high steppin' lads yu kin tell at a  
glance.

Now yu kin step out an' be one of the boys,  
An' join with the crowd an' share in its joys.  
Yu can't help but enjoy it: Can't help but  
have fun.

An' nobody hurt, after it's done.

Just look at our ladies; all out for the play

All dressed in the garb of the Nineties, so gay.

Make ready to bow, Son. Now choose a fair  
maid

An' step, Boy, step. It's the Grand Promenade!

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## ANSWERS TO "IT'S ON A RECORD"

How many did you get? Here are the last names of the girls mentioned in On the Record, page 29.

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Ginny Brooks  
Nita Smith  
Rita Hunnicut  
Metha Gibbs  
Jean Knapp  
Faye Manley  
Betty Howell

Eve Maxhimer  
Maria Fielding  
Vera Robertson  
Helen Day  
Rose Zimmerman  
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## SQUARE DANCER ABROAD

In the fall of 1951 a small group started learning to square dance with Walt Wells, of Corte Madera, California, as he started learning to call. They met for the first month in the Wells' living room and soon developed into the Cornhuskers Club. In the group were Bob and Lois Moffat and Bob's duties as a Major in the Army Air Force have since taken him to Brussels as our air advisor to the Belgian Air Force. Here's an excerpt from their letter to the Wells':

“Our latest venture . . . is Square Dancing. Our Bob is learning to call! And by golly, he's good. It started out with a group of American teen-agers who wanted to be taught. Somehow, somebody, somewhere remembered that we had said we had done some dancing in the States. Whammo! The only thing is that we have exactly five records and our supply is running thin. Bob has taught them Lady Round the Lady, Ladies' Chain, When the Work's All Done This Fall, Take a Peek.

“But he sure needs some help. It's been a long time and our memories aren't as good as they should be. And now, there are about twenty of the adults who want to learn and are becoming quite impatient. Could you write out some of your calls, and send them to Bob? He would be a good caller, I think, if he could get the material.”

Needless to say, the material was supplied and now the nucleus of an American Square Dance Group is established in Brussels, Belgium. Another evidence of the far-reaching effects of square dance friendships.

*Fun With Squares*

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### SQUARE DANCING IN TASMANIA

Ron Mills, of Hobart, Tasmania, the island off the coast of Australia, reports on the square dancing activity there.

"Most clubs have been closed since mid-December due to the heat (!), and will not commence activities again until sometime in March, but I have had two clubs of enthusiasts going over the past three weeks and once weekly they have each averaged 10 sets, so the forthcoming season should be good.

"Both Paul (Goss) and myself are employed as Civil Servants and calling is only a part-

time paying hobby, more or less . . . Square dancing, particularly calling, is a fascinating hobby and last year, in addition to my work, I was calling four and five nights regularly each week, the remuneration being a secondary consideration to the enjoyment . . .

"Hobart has a population of around 70,000 and the people being most conservative are reluctant to adopt anything new. Whilst the game has been enjoying a big boom in Melbourne and Sydney it has just started to gain popularity here . . ."



**May 29<sup>th</sup> 30<sup>th</sup>**  
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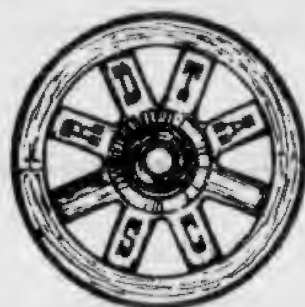
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HENRY "BUZZ" GLASS — Round Dance Instructor

Also these top callers — Bob Wright, Wichita, Kansas; Jim York, Mill Valley, Calif.; Minnie Robertson, Medford, Oregon; Lee Helsel, Sacramento, Calif.; Bob Ruff, Whittier, Calif.; Glen Story, Van Nuys, Calif.; Ralph Maxhimer, North Hollywood, Calif. Style Show M.C. to be Chuck Jones of Warner Bros. cartoons. Music by Jack Barbour's band

SPONSORED BY NORTHERN CALIFORNIA SQUARE DANCERS ASSOCIATION





# "DOWN THE LANE"

By Maury Thompson and Dorothy Martin of Los Angeles, California

**Record:** "Down the Lane," MacGregor 642 or L. Shaw 2-111. Decca 24986 is excellent and was the record to which the dance was composed but is probably not available.

**Position:** Open, facing LOD. Directions for M, W does counterpart unless otherwise stated.

**Footwork:** Opposite, meas 1-16; same, meas 17-32.

## Measures

## PATTERN

- 1-2 Balance Forward, Back; Forward, Back;**  
Balance fwd L (ct 1, 2), bal back R (ct 3, 4). Repeat.
- 3-4 Step, Kick Out, Step, Kick In; Step, Kick Out, Step, Pivot;**  
Step fwd L (ct 1), kick R across in front of L (ct 2)—as though kicking stones down a lane—step fwd R (ct 3), kick L across in front of R (ct 4). Repeat, but on ct 3, pivot R face on R in toward partner to face RLOD. Change hands.
- 5-8 Balance Forward, Back; Forward, Back; Step Kick In, Step, Kick Out; Step Kick In, Step, Pivot;**  
Repeat meas 1-4 starting on M's L which is now the inside foot. On last ct turn in on R twd partner and take semi-closed dance pos both facing LOD.
- 9-10 Walk, 2, 3, Turn Back; Walk, 2, 3, Point;**  
Both walk fwd in LOD, M L, R, L, pivot in twd partner on 3rd step to face RLOD and point R fwd (ct 1, 2, 3, 4). Repeat facing RLOD starting R, ending in closed pos M facing wall.
- 11-12 Two-Step, Two-Step; Twirl, Twirl;**  
2 two-steps turning CW (ct 1 & 2, 3 & 4). Then continuing to move in LOD, W does 2 R face twirls under M's L arm (2 steps to each twirl) while M follows with 4 steps (ct 1, 2, 3, 4).
- 13-16 Two-Step, Two-Step; Twirl, Twirl; Two-Step, Two-Step; Twirl, Twirl to Skaters;**  
Repeat meas 11-12 two more times, ending in skater's waltz pos fac LOD. W must step R, L, R, on last twirl in order to start meas 17 with same foot as M. The Round Dance Teachers Assn. prefers only one twirl on meas 16.
- 17-18 Left, Right, Left, Swing; Back, 2, 3, 4;**  
Both walk diagonally fwd to R both stepping L, R, L, swing R fwd (ct 1, 2, 3, 4). Retrace steps walking diagonally bkwd to place—R, L, R, L.
- 19-20 Right, Left, Right, Swing; Back, 2, 3, 4;**  
Repeat meas 17-18 diagonally fwd to L both stepping R, L, R, swing L, then diagonally backward to place—L, R, L, R.
- 21-22 Left, Right; Left, Right;**  
"Stagger" step: Both step fwd L, step R across in front of L, cross L in front of R, cross R in front of L (2 cts to each step).
- 23-24 Pivot, 2, 3, 4; 5, 6, 7, 8;**  
Both pivot CCW in small circle one full turn with 8 small steps.
- 25-32 Left, Right, Left, Swing; Back, 2, 3, 4; Right, Left, Right, Swing; Back, 2, 3, 4; Left, Right; Left, Right; Pivot, 2, 3, 4; 5, 6, Open Out;**  
Repeat meas 17-24 ending in open dance position.

**ENDING:** With MacGregor record—bal fwd, bal bkwd twirl; bow and curtsy. With Shaw and Decca—do dance 2½ times (thru meas 16), then do 2 more CW turning two-steps in closed dance pos followed by 1 R face twirl for W, change hands, balance away, then M kneels down on R knee as W walks around M CCW and sits on his L knee on last beat of music.

Editor's Note: Though we printed "Down the Lane" in Sets in Order in August 1950, improvements and slight changes have been made in the dance description and we think it deserves to appear again so that even more dancers may enjoy it.



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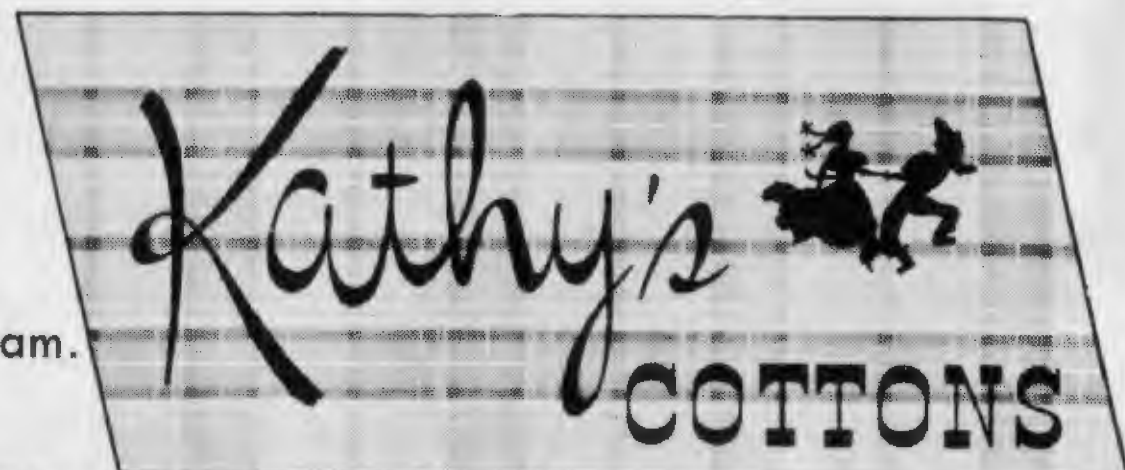


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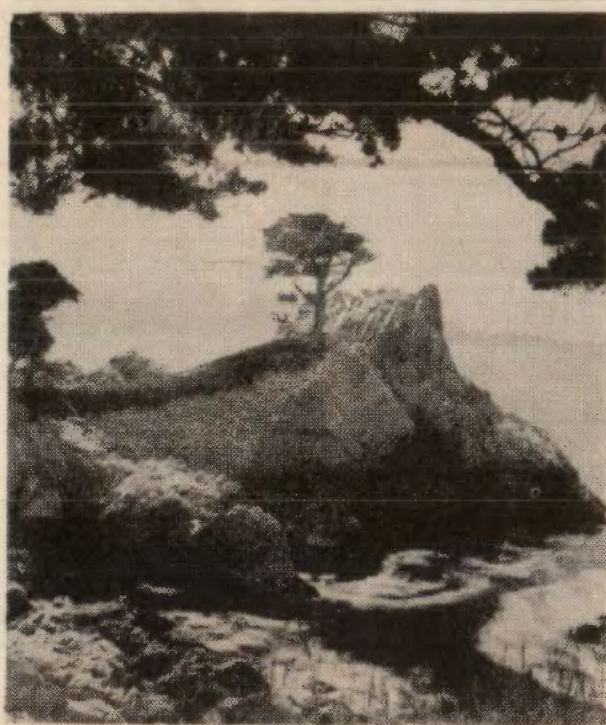
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